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CONTAINING

REMARKS on the Performance of PSALMODY in COUNTRY CHURCHES; and on the ridiculous and profane Manner of SINGING practiſed by the *Methodiſts*; REFLECTIONS on the bad Performance of PSALMODY in *London*, *Weſtminſter*, &c. with ſome Hints for the Improvement of it in PUBLIC WORSHIP; Obſervations on the Choice and Qualifications of PARISH-CLERKS; the Utility of Teaching *Charity-Children* Pſalmody and Hymns; the Uſe of ORGANS, and the Performance of ORGANISTS.

By WILLIAM RILEY, Principal Teacher of PSALMODY to the CHARITY-SCHOOLS in *London*, *Weſtminſter*, and Parts adjacent.

To which are added,

A Scarce and Valuable Collection of PSALM TUNES by the late Dr BLOW, Dr CROFT, and Mr JEREMIAH CLARKE; with a great Number of New Tunes in Three and Four Parts, and of different Meaſures, Compoſed on Purpoſe for this Work, by ſome of the Principal COMPOSERS and ORGANISTS in *London*.

Sing ye Praiſes with Underſtanding, PSALM XLVII. 7.
Let all Things be done decently and in Order, 1 COR. XIV. 40.

LONDON:

Printed for the AUTHOR, and Sold at his Houſe in *Great James-ſtreet*, *Bedford-Row*, *Holborn*; and at moſt of the MUSIC SHOPS.

M DCC LXII.

TO THE RIGHT WORSHIPFUL

Sir ROBERT LADBROKE, Knt. and Alderman,

(One of the REPRESENTATIVES, and FATHER of the City of *LONDON*)

PRESIDENT;

And to the reſt of the Worthy TRUSTEES and SUBSCRIBERS to the ſeveral CHARITY-SCHOOLS within the BILLS of MORTALITY.

GENTLEMEN,

AS Part of the following Eſſay ſets forth the Utility of Teaching Charity-Children Pſalmody, I have taken the Liberty to addreſs it to You, by whoſe Benevolence thoſe Children are not only inſtructed in the Principles of the Chriſtian Religion, but are alſo, with ſome degree of Underſtanding, taught to join in this Part of Chriſtian Worſhip.

By this Practice many Perſons, who before uſed to eſteem Parochial Singing a trifling Concern, have been induced to bear a Part in this Angelic Exerciſe.

As this Religious Duty is greatly ſlighted in private Families, and totally neglected in moſt public Schools that are not under your Patronage; how much more irregular would the Performance thereof be in Churches, were it not for the Inſtructions the Children of the Poor receive by your kind Liberality?

Seeing then, that the decent and orderly Performance of Pſalmody ſo greatly depends upon the Children educated in the Charity-Schools, and as it muſt be allowed that You are the principal Encouragers thereof; theſe Motives have emboldened me to claim your Patronage and Protection, hoping that You will receive this well-meant Treatiſe as a Teſtimony of my Zeal and Regard for ſo meritorious an Undertaking, in which You have long been laudably engaged.

Though doubtleſs there are many who (for Reaſons eaſily to be diſcerned) will ill-naturedly cenſure this Performance, yet I have great Reaſon to hope from the repeated Marks of your Approbation I have long experienced, that You will give it a candid Reception, eſpecially as there is nothing therein propoſed or recommended but with a View to promote the Honour of Almighty GOD, Decency and Regularity in his Worſhip, and the Edification of his Church.

I am,

GENTLEMEN,

With all due Reſpect,

Your moſt Obedient,

Moſt Devoted,

Humble Servant,

WILLIAM RILEY.

Great James-ſtreet,
Bedford-Row,
APRIL, 1762.

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Mr William Weeden, *Eltham, Kent.*
Mr Wood, *Cornhill.*
Mr Henry Williams, one of the Conſtables under the Lord Mayors' Juriſdiction in the Borough of *Southwark*, 2 Books.
Mr Edmund Thomas Warren.
Mr Robert Wall.
Mr Walter, Author of *The New and Complete Mathematical Dictionary.*
Mr Webb, Maſter of the Haberdaſhers Free Grammar School, *Bunhill Row.*
Mr Weale, Maſter of the Charity School of *Saint George the Martyr, Queen Square.*
Mr White, Maſter of Cordwainers and Bread-ſtreet Wards Charity School.
Mr Worrell, Clerk of *St John's*, *Clerkenwell.*

Y.

Mr Yarroway, *Holborn.*
Mr Lake Young, *Watling-ſtreet.*
Mr John Young, Organiſt of *Chriſt-Church* and *St Matthew, London*, Muſic Maſter to *Chriſt's* Hoſpital, and one of His MAJESTY's Band of Muſic.
Mr Young, Clerk of *St Thomas's*, *Southwark.*
Mr Yates, Clerk of *St Saviour's*, *Southwark.*
Mr William Yates, *Vauxhall.*

Z.

Mr Zerrer, *Great James-ſtreet, Bedford Row.*

N. B. *At the Requeſt of many of the* SUBSCRIBERS, *their Names are not printed.*

Parochial MUSIC Corrected.

The Performance of PSALMODY *in Country Churches.*

THE great Neglect and bad Performance of Pſalmody, have ever given me much Concern; and though an Improvement of Parochial Muſic is rather to be wiſhed than expected; yet if the following Remarks ſhould in the leaſt contribute to it, they will fully anſwer my utmoſt Wiſhes. I ſhall therefore, as I propoſed, begin with the manner of ſinging of PSALMS in moſt Country Churches, which though they are ſometimes performed by Perſons of tolerable Skill, are nevertheleſs very improper Tunes for Public Worſhip, being chiefly the Productions of obſcure country Teachers of Pſalmody, whoſe Compoſitions (as a late learned Prelate * juſtly obſerved) "are as "ridiculous as they are new;" and plainly prove, that ſuch Compoſers are not acquainted with the firſt Principles of Harmony, nor even with that Species of Muſic which is proper for Parochial Singing; as their Tunes moſtly conſiſt of what they call Fuges, or (more properly) Imitations, and are, indeed, fit to be ſung by thoſe only who made them.

* Biſhop GIBSON's *Directions to the Clergy of his Dioceſe.*

The original Pſalm-Tunes were compoſed in an eaſy Stile, ſuitable to the Capacities of thoſe for whom they were intended, which are chiefly ſuch as ſing only by Ear, and are (as the Title-Page of the Old Verſion expreſſes it) *To be ſung of all the People together.* That is; thoſe who ſing by Ear, ſhould follow the Clerk, who ſhould always ſing the Melody; and thoſe who underſtand Muſic, ſhould ſing the Contra-Tenor, Tenor, or Baſs, as their Voices will permit: But the Tunes which are uſed in Country Churches are too difficult to be remembred, and if they could, none are permitted to ſing, unleſs they join themſelves to thoſe who are diſtinguiſhed by the Appellation of THE SINGERS; who, being placed in a Gallery or Pew, engroſs this Part of the Public Worſhip to themſelves; which Practice is directly oppoſite to the original Deſign and Intention of Pſalmody, and deprives many devout Chriſtians of the holy Pleaſure they would receive in this Act of Devotion.

Doctor *Cave*, ſpeaking of the Performance of *Pſalmody*, among the Primitive Chriſtians, ſays thus; * "In this Duty the whole Congregation "bore a Part, joining all together in a common Celebration of the Praiſes "of GOD." As it has been therefore thought proper to continue this Practice in all Parochial Churches, till of late Years, it is ſtrange that thoſe whoſe principal Care ſhould be to guard againſt all Innovations, ſhould ſuffer one ſo great as this to paſs unnoticed and without Cenſure.

I would not be underſtood, that thoſe who delight to ſing by themſelves, in different Parts, ſhould be intirely deprived of that Privilege, ſince that might be a Means of laying Pſalmody wholly aſide in thoſe Churches; but if they have a Mind to ſing an *Anthem*, or *Hymn*, it ſhould be ſung in that Part of the Service where the *Anthem* is appointed, or after Sermon; but in the *Singing-Pſalms*, which ſhould likewiſe be conſtantly uſed with ſuch Tunes as are ſung in *London*, the whole Congregation ſhould join; and then, ſuch as are beſt qualified would be a Help to thoſe who ſing only by Ear.

* See *Primitive Chriſtianity*, Part I. Chap. IX. Page 177.

The METHODISTS *profane Manner of Singing.*

IT may not be improper to make ſome Obſervations on the Tunes which are uſed by the *Methodiſts*, eſpecially as ſome of them are creeping into the Churches, being introduced chiefly at Morning and Evening Lectures, where the Congregations, being moſtly of that Caſt, not only chooſe ſuch Lecturers as ſuit their own Turn of Mind, but will alſo pay the Clerk and Organiſt to ſtay away, that Two of their own People may ſupply their Places; by which Means they have every Thing performed in their own Way: It is true they have not yet ventured to ſing Ballad-Tunes, as at the Tabernacle, Foundery, and elſewhere; becauſe by ſuch a Proceedure they would doubtleſs be forbid the Uſe of the Church, but the Tunes they commonly uſe are generally too light and airy for Church-Muſic; and conſequently have nothing in their Compoſure that may excite a true Spirit of Devotion.

As to the *Methodiſts* ſinging of Song-Tunes to their *Hymns*, I believe none of them will deny, ſince Two of their greateſt Preachers ſo ſtrongly recommend it; and as a Book, intitled *Harmonia Sacra*, has been publiſhed by one of their own People, containing a Collection of their Hymn-Tunes, among which are the following Song-Tunes, *&c. viz. The* DYING SWAN. *My Bliſs too long my Bride denies*, in the Play of *The Merchant of Venice*. ARNO'S VALE. *Buſy curious thirſty Fly. Sure Jocky was the bonnieſt Swain. A Gavot in* HUMPHREYS'S *Seventh Concerto*, which if danced to, is an HORNPIPE. *A* MARCH *in the Opera of* RICHARD. *Come let us agree.* A DIALOGUE between *Cupid* and *Bacchus*, ſet by the late Mr PURCELL. *Tell me, lovely Shepherd, where. He comes, he comes*, &c. In this Book likewiſe, is an Hymn, wrote in Defence of ſinging ſuch Tunes to ſacred Words; intitled, *The true Uſe of* MUSIC, which if the

Reader ſhould not have the Opportunity of peruſing, I have here tranſcribed the moſt remarkable Verſe of it.

" *Who on the Part of God will riſe,*
" *Innocent Sound recover,*
" *Fly on the Prey, and take the Prize,*
" *Plunder the carnal Lover;*
" *Strip him of every moving Strain,*
" *Every melting Meaſure;*
" *Muſic in Virtue's Cauſe retain,*
" *Reſcue the holy Pleaſure?*

Whoever was the Author of theſe Lines, he ſeems better acquainted with the amorous Strains of a carnal Lover, than with that Species of Harmony which is contrived to take hold of the fineſt Part of our Affections, and to raiſe us above the low Satisfactions of this mortal Life; for, it is plain he cannot diſtinguiſh between ſacred and profane Harmony, who calls the moſt *laſcivious Muſic*, *innocent Sound*, and *holy Pleaſure*.

But it may be neceſſary to inform ſuch Perſons, that it is the principal Concern of all good Compoſers, to make their Muſic expreſſive of the Senſe, or Humour of the Words: If the Subject be divine, the Muſic ſhould be grave, ſolemn and ſeraphic; but if gay, light or wanton, the Compoſitions are to be the ſame, and cannot with any Propriety be afterwards adapted to ſacred Words; for the light airy Melodies, uſually adapted to Ballads, have no manner of Connection with Divine Harmony; and a Compoſer would be thought to have loſt his Reaſon and Senſes, who would ſet a Penitential *Anthem* in the Stile of a *Sonnet*, in which a Lover is repreſented languiſhing at the Feet of his Miſtreſs; or a Thanksgiving-Hymn, in that of a Bacchanalian Song.

M. *Rameau*, in his *Principles of Compoſition*, very judiciouſly points out the Buſineſs of a Muſical Compoſer, in the following Words. " DESIGN, " in *Muſic*, is, in general, the Subject of all that the Compoſer propoſes; " for

" for a ſkilful Compoſer is to propoſe to himſelf a Movement, a Key or " Mode, a Melody, and an Harmony, agreeable to the Subject he would " treat. But this Term is to be more particularly adapted to a certain " Melody, which he would have predominant in the Continuance of a " Piece, either for making it ſuitable and agreeable to the Senſe of the " Words, or for Fancy or Taſte *."

There are three different Species of *Muſic*, *viz.* for the Church, the Theatre, and the Chamber; and every Compoſer endeavours to preſerve them diſtinct and intire, otherwiſe his Skill in the Science may juſtly be diſputed: For, (as Mr *Aviſon* obſerves) † " A well-wrought Allegro, or " any other quick Movement for the Church, cannot, with Propriety, be " adapted to Theatrical Purpoſes; nor can the Adagio of this latter Kind, " ſtrictly ſpeaking, be introduced into the former: I have known ſeveral " Experiments of this Nature attempted, but never with Succeſs. For " the ſame Pieces which may juſtly enough be thought very ſolemn in the " Theatre, to an experienced Ear, will be found too light and trivial, " when they are performed in the Church: And this, I may venture to " aſſert, would be the Caſe, though we had never heard them but in ſome " Anthem, or other divine Performance; and were, therefore, not ſubject " to the Prejudice, which their being heard in an Opera might occaſion."

There is not only a very material Difference in the Nature of the Compoſitions, but in the Manner of ſinging them alſo; for an able Performer always diſtinguiſhes them by their peculiar Expreſſion. *Toſi* informs us, that " § By the Ancients (by which he means thoſe who lived about " Seventy Years ago) Airs were ſung in three different Manners; for the " Theatre, the Stile was lively and various; for the Chamber, delicate " and finiſhed; and for the Church, moving and grave. This Difference, " to very many Moderns, is quite unknown."

If then, Compoſers, as well as Singers of the greateſt Skill, both ancient and modern, have made ſo great a Diſtinction between the Church and the Theatre,

* RAMEAU's *Principles of Compoſition*, Page 147.

† *Eſſay on Muſical Expreſſion*, Page 122.

§ *See* TOSI *on the Florid Song*, Page 92.

Theatre, why will People, who know little or nothing of the Science, pretend to paſs their Judgment on Muſical Compoſitions; and think, that all Ballad-Tunes, and other Melodies that happen to pleaſe their Ears, muſt needs be proper Subjects for Divine Worſhip?

Church-Muſic ought to be grave, ſerious, noble and divine; to raiſe the Affections of the Soul, with the proper Paſſions of Devotion; *viz.* Joy, Reverence and Admiration; and not the rapturous Strains of unhallowed Love, which pollute the Soul, and fire it with a wanton Paſſion.

A late Reverend Divine, who was well ſkilled in the Science of Muſic, thus expreſſes himſelf. "* The Air of Divine Muſic is contrived to charm "the Soul into Sobriety and Gravity, and to fix her with Delight in Me- "ditation upon the moſt noble Objects. The other is deſigned to baniſh "all Thought and Scruple, and tranſport us with the Delight of this "World. The one would transform us into Angels, the other into Brutes. "The one is deſigned to improve our Faculties, the other to deſtroy them. "The one is deſigned to make us ſerious, the other to make us *merry*, or "rather to make us *mad*. The one will exalt us up to Heaven, and the "other may ſink us down to Hell. So that if we prefer not Divine "Muſic, the Fault is not in the Muſic itſelf; but in our vicious Inclina- "tions, which corrupt the Taſte of the Soul, ſo that like a ſick Palate it "can reliſh nothing that is wholeſome, or indeed ſavory; but longs for "ſuch Things which would deſtroy its very Conſtitution."

I cannot help relating, that one of my muſical Acquaintance, on aſking a *Methodiſt*, who is looked upon by thoſe People as a very great Connoiſſeur in Muſic, How they could act ſo inconſiſtently, and be ſo profane, as to ſing Hymns to the Deity in ſuch wanton Strains? received this for Anſwer; That "All Sounds are in themſelves innocent, unleſs made otherwiſe by "corrupt or profane Words; which he looked upon to be the Caſe with "all Ballad-Tunes; but by applying other Words to them, thoſe innocent "Melodies are reſcued from the Service of Sin and Satan, and liſted into "the Cauſe of GOD and Religion."

From

* Reverend Mr BEDFORD's *Great Abuſe of Muſic*, Part II. Chap X. Page 218.

From hence we may obſerve what miſtaken Notions thoſe People have imbibed, by relying too much on the Opinions of ſuch ſuperficial Judges, and mere Pretenders to the Science; it may therefore be proper in this Place to preſent the Reader with the Opinion of Mr *Aviſon*, who has treated very learnedly on the Effect which Sounds have on the Paſſions. His Words are as follow: " *If we view this Art in its Foundations, we ſhall " find that by the Conſtitution of Man, it is of mighty Efficacy in working " both on his Imagination and his Paſſions. The Force of Harmony, or " Melody alone, is wonderful on the Imagination. A full Chord ſtruck, " or a beautiful Succeſſion of ſingle Sounds produced, is no leſs raviſhing " to the Ear, than juſt Symmetry or exquiſite Colours to the Eye."

In another Place, ſpeaking of the Sympathy between Sounds and Paſſions, he ſays thus; " † The Force of Sound in alarming the Paſſions is prodi- " gious. Thus, the Noiſe of Thunder, the Shouts of War, the Uproar " of an enraged Ocean, ſtrike us with Terror: So again, there are certain " Sounds natural to Joy, others to Grief or Deſpondency, others to Ten- " derneſs and Love; and by hearing theſe, we naturally ſympathize with " thoſe who either enjoy or ſuffer. Thus Muſic, either by imitating theſe " various Sounds in due Subordination to the Laws of Air and Harmony, " or by any other Method of Aſſociation, bringing the Objects of our " Paſſions before us (eſpecially when thoſe Objects are determined, and " made as it were viſibly and intimately preſent to the Imagination by the " Help of Words) does naturally raiſe a Variety of Paſſions in the human " Breaſt, ſimilar to the Sounds which are expreſſed: And thus, by the " Muſician's Art, we are often carried into the Fury of a Battle, or a " Tempeſt; we are by Turns elated with Joy, or ſunk in pleaſing Sorrow; " rouſed to Courage or quelled by grateful Terrors; melted into Pity, " Tenderneſs and Love; or tranſported to the Regions of Bliſs, in an " Extaſy of divine Praiſe."

The late learned Doctor *Sherlock*, after having proved the great Effect which Sounds have on the Paſſions, makes this Inference. " § Now if " there

* *Eſſay on Muſical Expreſſion*, Page 2. † *Ibid.* Page 3.

§ Sermon on St *Cecilia*'s Day.

" there is a natural Sympathy between Sounds and Paſſions, there is no doubt " but true devotional Muſic will excite or heighten our devotional Paſſions; " as we daily ſee and complain, that wanton and amorous Airs are apt to " kindle wanton Fires. For Nature will act like itſelf, whether we apply " it to good or bad Purpoſes. If there is no Force in Muſic to give a " good or bad Tincture to the Mind, why do Men complain of wanton " Songs? If Muſic doth no Hurt, they may blame the Poet, but neither " the Compoſer nor the Singer; but if ſuch Muſic doth Hurt, we ought " certainly to turn the Stream, and apply the Science to that which is " Divine, which will have as great an Influence upon a devout Mind to " make it better, as the other hath upon a bad one to make it worſe."

I have indeed heard it urged by ſome of thoſe People who know nothing of Muſic; That, " *if they ſing with a good Heart, it is no Matter what the* " *Tunes are.*" To which I anſwer; that ſince it is a Matter of Indifference, they may as well not ſing at all, or at leaſt they may as well ſing the Tunes that are uſed in Churches. But People of weak Minds are fond of Novelty, and this frothy Way of Singing ſeems to be of a piece with the flighty Method of Preaching adopted by their Teachers.

However, it is certain that ſuch Tunes, inſtead of ſtrengthening Devotion, will naturally tend to weaken it; for a ſerious Mind is diſturbed by airy Compoſitions, as they diſſipate the Thoughts, and call the Mind off from the ſolemn Praiſes of GOD, to attend on a Variety of ludicrous Sounds; and the Paſſions they excite generally flow from ſuch ſilly and abſurd Occaſions, that a Perſon is aſhamed to reflect upon them ſeriouſly. And though a Perſon may happen to be ſo unmuſical, as, that a Song-Tune may not affect him either one way or the other: yet how muſt his Soul be at once diſcompoſed, and his Devotions fruſtrated, if by Chance he ſhould call to Mind the Words to which ſuch Tune was originally compoſed?

The Singing of Ballad-Tunes in Public Worſhip, is not only ridiculous and profane, but alſo a very great Impropriety; they being only airy Melodies with thorough Baſſes for the Harpſichord, and ſometimes Accompanyments for Violins, or other Inſtruments, as the Compoſer thinks moſt proper, which accompanying Parts, being peculiar to the Inſtruments for

for which they are deſigned, are by no Means ſuitable to the Voice; and therefore none of them can be ſung, but only the Melody itſelf: which, on Account of the great Variety of Notes into which it is divided, is therefore rendered very difficult for Practitioners in plain Pſalmody, and conſequently more ſo for thoſe who ſing only by ear, but eſpecially for a large Congregation to ſing together. But Pſalm-Tunes are adapted to the meaneſt Capacity, and are contrived more for the Sake of Harmony than Melody; and thoſe who by ſolfaing are capable of learning the Melodies, may by the ſame Rule learn the other Parts alſo. And even thoſe who have nothing more to direct them than a tolerable Ear, may learn the Melodies by the leaſt Attention imaginable.

It has indeed been objected, that our Pſalm-Tunes are Compoſitions of too dull and heavy a Nature to anſwer the End propoſed; but this Objection might eaſily be removed by ſinging them faſter, and making uſe of the *Appoggiatura* * more frequently, which would greatly enliven them, and make them appear quite another Kind of Performance; an Improvement of this Sort had been much to their Credit, but for their pretended Reformation in ſinging, I think they cannot be ſufficiently cenſured.

How this ludicrous Manner of hymning the Deity crept in among thoſe People may perhaps with Difficulty be accounted for, unleſs they had the Example from *Italy*, where, (as Mr *Galliard* informs us) "The Church-"Muſic, far from keeping the Majeſty it ought, is vaſtly abuſed the other "Way; and ſome Singers have had the Impudence to have other Words "put to favourite Opera-Airs, and ſung them in Churches †."

The ancient Fathers have complained of this Abuſe, and General Councils have likewiſe condemned it; one of which hath theſe Words: "§ We "command, that the Muſical Singing in the Churches be diſtinct and "different, moving the Heart to Devotion and Compunction; and there-"fore thoſe Things were not to be heard in Churches, under Pretence of

 "Muſical

* For a full Explanation of this Word, read Tosi on *The Florid Song*, Chap. II.
† *Obſervations on the Florid Song*, Page 119.
§ *Concilium Senonenſe*, Can. 17.

" Muſical Singing, which were wanton and laſcivious." And the Council of *Trent* likewiſe decreed, that " * All impure, laſcivious, amorous, and " ſecular Muſic, ſavouring of Levity and Folly, ſhould be excluded the " Church." The Church of *England* at the Reformation ſeems greatly to approve this Canon, by the Joy expreſſed in one of our Homilies †, that ſo profane a Practice was laid aſide, and alſo by the Tunes which were then compoſed for the Pſalms in Metre, which, though nothing but plain Counterpoint, are full of Harmony, to which ſuch light Ballad-Tunes muſt always give place.

Whatever Improvements then in religious Singing thoſe deluded People, called *Methodiſts*, may pretend to have made; I am perſuaded that what has been ſaid to the contrary muſt have Weight with all judicious and well-meaning People, who doubtleſs will condemn ſuch Practices as profane and irreligious, or, as the wild Chimeras of a diſtempered Brain.

Since Muſic then is capable of being made acceptable and well-pleaſing to GOD, and an Help to Devotion, I hope the Eſtabliſhed Church will never follow the Example of theſe frantic Enthuſiaſts, in *ſtripping the carnal Lover of his* MOVING *Strains and* MELTING *Meaſures*; eſpecially as there is ſuch a Variety of Compoſitions which are far more ſuitable to the all-pure Worſhip of Him, who will not accept of that which is devoted to his Enemy.

I ſhall conclude this Head with ſome Lines wrote by an Organiſt in the City, (on hearing the *Gloria in Excelſis* ſung in the Opera Stile) which, together, with a Pſalm-Tune of his Compoſition he ſent me, with Leave to print them.

Let no unhallowed Airs preſume
T'approach this awful Place!
(Th' accuſtom'd Levities of Rome,
Devoid of Senſe and Grace:)
Let ſolemn Hymns of ſacred Praiſe
To ſolemn Notes be join'd:
They then Devotion's Flame will raiſe,
And elevate the Mind.

The

* *Concil. Trident.* Seſſ. 22. † Homily *of the Time and Place of Prayer.*

The bad Performance of PSALMODY *in* London, *&c.*

AS the ſinging of improper Tunes in Public Worſhip is attended with ſuch Conſequences, let us conſider whether the irregular Performance of our own PSALM-TUNES, has not in a great Meaſure been the Occaſion of it.

The Pſalm-Tunes then, though the moſt plain and eaſy of all Muſical Compoſitions, are nevertheleſs, in general, performed in a very ſhocking Manner, particularly in ſmall Congregations, where there is no Organ, an unſkilful Clerk, and no Charity-Children, or perhaps ſuch only as are not regularly taught; here the Melodies are conſtantly uſed, without ſo much as the Addition of one ſingle Part, (unleſs by Accident) with numberleſs diſagreeable Tunes and improper Graces, and falling from the Treble to the Baſs, which laſt Inſtance may be almoſt conſtantly obſerved, particularly in *Windſor Tune*, in the firſt and third Lines of which, inſtead of falling a Semitone on the laſt Note, they uſually fall a Fourth, and ſing the laſt Line entirely wrong, as likewiſe the third and fourth Lines of *Southwell*, and the CXLVIII^th^ almoſt throughout; and indeed I cannot recollect any one of the old Tunes that is ſung correctly. The appointing of Tunes ſuitable to the different Subjects of the Pſalms, though very material, is however very little regarded; and it is often obſerved that Tunes in *flat* Keys have been ſung to *Thankſgiving Pſalms*, and thoſe in *ſharp* Keys to *Penitential Pſalms*; both which are very improper when thus adapted, becauſe thoſe Keys operate very differently on our Paſſions, the former produces in us a melancholy Diſpoſition of Mind, the latter a cheerful one. This Impropriety moſtly happens where the Clerk leaves the Choice of the Tunes to the Organiſt, for which (if he is diffident of his own Judgment) he is to be commended, provided he likewiſe acquaints him what Pſalms he intends to ſing, that the one may be ſuited to the other; otherwiſe if he ſhould happen to ſet a Thankſgiving Pſalm, and the Organiſt play a Tune

in a flat Key, ſuch a Contradiction muſt appear very abſurd to every judicious Perſon; and though it may not be taken ſo much Notice of by others, yet it is certain that it cannot have its proper Effect, neither is it poſſible it ſhould contribute to that *Decency and Order*, ſo neceſſary to keep up the Dignity of Religious Worſhip.

In Churches which have no Organs, or on Days in which they are not played, ſome Clerks find a great Difficulty in pitching the Tunes properly, for want of knowing their Compaſs of Voice: To ſuch I would recommend the Uſe of a Concert Pitch-Pipe as a ſure Guide, by which, though they do not underſtand Muſic, they might be taught, in one Hour, to begin every Tune in its proper Key, that is, ſo as not go higher than E, or lower than D, which, indeed, ſhould be the Compaſs of all Pſalm-Tunes. The Method is ſo very eaſy, as well as uſeful, that I have taught it with great Succeſs at ſeveral Charity-Schools, at which Places, though the Children could ſing the Pſalm-Tunes very well, yet they could not pitch them with any Certainty, till at my Requeſt their Truſtees had furniſhed them with Pitch-Pipes, and which they now conſtantly uſe, when they ſing Pſalms in their Schools, at Morning and Evening Prayer. This prevents the many Inconveniencies which attend ſuch as are not ſkilled in Pſalmody, becauſe it gives the very ſame Sound that an Organ ſhould, and which none can miſtake that has a tolerable Ear. But when a Tune is pitched at random by an unſkilful Perſon, it is a very great Chance if he does not begin above, or below the proper Key, (for a Miſtake of this Kind is ſometimes committed even by a Perſon whoſe Judgment in every other Reſpect might be depended upon, if his Voice be a Contra Tenor, or a Baſs) by which Means the Tune will generally be found to be out of the Compaſs of moſt Voices; and the People, rather than ſing in Pain, will ſometimes leave off in the Middle of a Verſe, and let the Clerk go through the Remainder as well as he can by himſelf, who, being out of Breath, and quite hoarſe with ſtraining, does it with great Difficulty, and is then obliged to begin the next Verſe either higher or lower, as the Caſe requires, and then perhaps is as much out of the Key as before.

Now

Now if thoſe who ſing in Country Churches, being chiefly tolerable Proficients in Pſalmody, will not attempt to begin either Pſalm, Hymn, or Anthem without firſt receiving the Pitch from a Pipe: I wonder how a Perſon can preſume to ſtand up in a Pariſh-Church, and exhort the People to *ſing to the Praiſe and Glory of God*, when he, (whoſe Buſineſs it is to lead them) ſo far from knowing the Note on which he ſhould begin, is often at a loſs for a Tune; the Conſequence of which is, the People are obliged to gueſs at his Meaning, ſo that three or four Tunes are often ſung at one Time. No Perſon, however qualified, can ſing till the Clerk has begun ſome Tune or other, and many who (though not qualified, but having good Ears) might perform very well, are obliged to remain ſilent for want of an intelligible Leader.

It may here be objected, that the introducing of any Thing new or uncommon, might give many People Offence, and from ſuch as were not acquainted with the Intent or Uſe thereof, it might extort a Smile, or be made a Jeſt of; but theſe Objections could be made by ſuch only, whoſe Ears being unmuſical, look on the Performance of Pſalmody as a Matter of Indifference, and who perhaps would be better pleaſed if there was no ſinging at all, unleſs to keep up the old Cuſtom, for which People are too often greater Advocates than for Things of more Conſequence: And in my Opinion, thoſe who lead the People wrong, by the repeated Blunders they commit in this Particular, are more liable to be the Subject of Ridicule, than thoſe whoſe modeſt Diffidence obliges them to be governed by the certain Sound of a Pipe.

Let it not be ſuppoſed that a Pitch-Pipe in a Pariſh Clerk's Deſk, would be a new Thing, becauſe I have known them to be uſed by ſeveral of my Acquaintance; and there is one in the Clerk's Deſk at St *Peter*'s, *Cornhill*, to pitch the Tunes by when the Organ is not played, which ſounds by the Wind it receives from ſmall Bellows, both which are out of Sight, and can be heard by few beſide the Clerk; ſuch a one as this I would recommend. A Pipe is likewiſe conſtantly uſed in the Chapel of the Asylum, or Houſe of Refuge for Orphan Girls, near *Weſtminſter-Bridge*, at the Inſtance of one of the Governors, a Gentleman who looks on Pſalmody

Pſalmody as a principal Part of Divine Service, and therefore takes care to have it performed in a regular and decent Manner.

The Reading of the Pſalm Line by Line, is a very ancient Practice, and has formerly been recommended by many Reverend Miniſters, for the Benefit of the Illiterate; and it has been as much condemned by others, as a very abſurd Cuſtom, becauſe it ſometimes occaſions the Clerk to loſe not only the Key in which he is ſinging, but very often the Tune; for this is certainly the moſt difficult Part of a Clerk's Duty, as it requires a very good Voice, and more Judgment than ordinary, two Requiſites rarely to be found in one Perſon. Each Line ſhould be read diſtinctly and audibly, in one continued ſolemn Tone, after the Manner of chanting the general Confeſſion in Cathedrals, but rather more deliberate; and in reading each Line, the Tone ſhould be ſometimes varied, and that according as the firſt Note riſes or falls, and ſometimes a Third, Fourth or Fifth above, or below it, as ſhall appear moſt muſical in the Judgment of the Singer: And though this would contribute much to the Regularity of the Performance, yet, in order to preſerve Decency, Senſe and Harmony, it is much to be wiſhed, that this irregular Practice was intirely laid aſide, and that we might ſing like the foreign Proteſtants. I acknowledge there might formerly be a Neceſſity for reading every Line before it was ſung, by which the Ignorant received both Inſtruction in their Duty, and Improvement in their Devotion: But in this enlightened Age, there are ſo many Charity-Schools, in which the Children of the Poor are taught to Read, *&c.* that it is now become altogether needleſs; and if the Illiterate are ſo much to be conſidered in this Part of Worſhip, I think it ſhould be performed in every Church alike, eſpecially ſince it may be more commendably practiſed with an Organ than without; for it is certainly as proper for the Organ to ſtop while each Line is read, as it is for the People, while the Organiſt is making a long Shake, or breaking the Connection of the Lines by a tedious Interlude, though both are equally bad: And though we have an Inſtance of Pſalmody being thus performed with an Organ in *White-Hall* Chapel, yet, I hope it will ſpread no farther, ſince, (as the late ingenious Dr *Watts* juſtly obſerved) ſo "many Inconveniencies muſt always attend

"this

" this unhappy Manner of ſinging." Unhappy indeed, for I know no other Purpoſe it now anſwers, than to ſpoil the Senſe of the Words and Harmony of the Tune; to embarraſs the Clerk, to protract the Service, and to render the Peoples Books uſeleſs, which is indeed unneceſſary, for they are already too apt to neglect the Uſe of them in this Part of Worſhip.

There is a Cuſtom, which, though a very prevailing one, is certainly very abſurd, as it either occaſions many good Tunes to be very little uſed, or ſeveral of the Pſalms to be too often repeated; and this is by confining ſeveral Tunes to certain particular Pſalms in common Meaſure, ſuch as the XVIIIth, the LXXXIst, *&c.* both which Tunes I believe are ſeldom if ever ſung to any other Pſalms, being known only by the Names of the XVIIIth and the LXXXIst proper; which ſignifies, that they are proper to be ſung to thoſe Pſalms only; ſo that if a Perſon wants to hear the LXXXIst, it being a great Favourite, he aſks the Clerk to oblige him with the LXXXIst Pſalm, by which Means the ſame Pſalm is conſtantly ſung to that Tune, or elſe, where the Tune is not ſo much regarded, that Pſalm is ſeldom ſung, whereas the Tune may be ſung to any other Pſalms in common Meaſure, provided they conſiſt of Praiſe and Thankſgiving.

In order therefore to render this Tune more univerſal, I have printed it with other Words, and have likewiſe taken the Liberty to dedicate it to St *Paul*, that it may no longer be confined to, or known only by the Name of the Pſalm to which it has been hitherto conſtantly ſung, but diſtinguiſhed by a general Name, like every other Tune in that Meaſure.

I cannot help taking notice, that in Oppoſition to the Opinion of many good Judges of Muſic, there are ſeveral Clerks who ſtill continue the Uſe of ſome Pſalm-Tunes, which are really very bad Compoſitions, ſuch as *London Old*, *Martyrs*, &c. which have nothing more to recommend them than their Antiquity; and I muſt ſay, that a Pſalm can be hardly more abuſed, than when ſung to one of thoſe Tunes.

There are likewiſe ſome, whoſe Singularity in the Performance of Pſalmody in their own Churches, is the Occaſion of much Confuſion and Diſorder, which is, by ſinging ſome Tunes in Triple Time, which were originally compoſed, and have been ſung ever ſince till very lately in all Churches within the

Bills

Bills of Mortality, in Common Time, and likewiſe by making a Repetition of the laſt Line in each Verſe of the CIV^th Pſalm: Such Innovations, inſtead of improving Parochial Singing, will naturally render it very difficult, unleſs ſuch Alterations were made general, becauſe as moſt People ſing by Ear, it is ſcarcely poſſible that they ſhould be capable of ſinging one Tune two different Ways; for ſuppoſe a Man with a very ſtrong Voice, who has been uſed to ſing thoſe Tunes in Triple Time, ſhould go into a Church where a ſmall Congregation are ſinging one of the ſame Tunes in Common Time, he, for want of an Ear capable to diſtinguiſh the Difference, begins to ſing the Way he has been accuſtomed to, and ſo miſleads one half of the Congregation, and even thoſe Congregations (which indeed are not many) who have made ſuch Alterations, may often feel the Effects of their Singularity; for if only five or ſix Perſons from different Pariſhes where they ſing ſuch Tunes in Common Time, ſhould come in, while theſe Tunes are ſinging, which may often be the Caſe, though perhaps they may not have the Strength of Voice ſufficient to put a large Congregation entirely out; yet I am ſure ſuch Diſcords will ariſe from their unequal Ways of ſinging, as muſt render ſuch a Performance extremely diſagreeable, and indeed ſhocking. And therefore it would be more adviſeable, where People are fond of Variety of Tunes, to make choice of a Set of new ones, that will ſtand the Teſt of Judges, and perform the old Tunes as they were originally compoſed.

It may not be amiſs here to take notice of the tedious Manner of ſinging the Pſalms in moſt Churches, which is very near as ſlow again as they were at firſt intended; by which Means, the Air of the Melody being loſt, ſuch People, whoſe Ears are but indifferent, often ſtrike into a different Tune.

The Clerk, by this idle Practice of drawling out the Tunes, is likewiſe often put to his Shifts to find proper Portions of Pſalms, of convenient Lengths, being confined, according to the Cuſtom of moſt Churches, to ſing no more than four Verſes for their longeſt Pſalm; whereas, if the Tunes were ſung in Alla-Breve Time, as deſigned by their Compoſers, we might ſing ſeven or eight Verſes in as little Time, and with much more Eaſe.

Dr

Dr *Watts*, in his Preface to his *Paraphraſe on the Pſalms*, remarks with much Concern the Abſurdity of this Cuſtom. His Words are as follow: "* It were to be wiſhed that we might not dwell ſo long upon every ſingle "Note, and produce the Syllables to ſuch a tireſome Extent with a conſtant "Uniformity of Time; which diſgraces the Muſic, and puts the Congre- "gation quite out of Breath in ſinging five or ſix Stanzas: whereas, if the "Method of Singing were but reformed to a greater Speed in Pronunciation, "we might often enjoy the Pleaſure of a longer Pſalm with leſs Expence of "Time and Breath; and our Pſalmody would be more agreeable to that "of the ancient Churches, more intelligible to others, and more delightful "to ourſelves."

Though a general Reformation of this Sort ſeems rather impracticable, while People act in Oppoſition to every Attempt that can be made for the Improvement of Pſalmody: yet, in ſome Churches, it may be effected, but this muſt be where the Clerks know their Duty, and, in Conjunction with the Organiſts, by frequent Repetition, bring the Congregations to it by Degrees; and where there are Charity-Children, ſome previous Inſtructions for this Purpoſe, being abſolutely neceſſary for them, will greatly facilitate this Undertaking.

The Cuſtom of ſinging Pſalms in Public Worſhip not being ſo frequent as formerly, I ſuppoſe may be one Reaſon why People ſeem ſo indifferent and ſo little affected with it, and in general ſing ſo badly; for as the conſtant Uſe of this Exerciſe muſt naturally tend to make it familiar and eaſy; ſo muſt every Omiſſion of it gradually render it difficult and ſtrange, ſince it is chiefly performed by Ear. The Title Page of the Old Verſion of Pſalms directs them to be ſung "before and after Morning and Evening "Prayer, alſo before and after Sermon, and moreover in private Houſes "for their godly Solace and Comfort." How far this laſt Part of the Direction is complied with, is not my Buſineſs to inquire here; but it is too well known what little Regard is paid to the former, ſince (whatever has been formerly practiſed) there is now no ſinging, either before Morning or Evening Prayer, nor any after the Morning Sermon, in moſt Churches.

* See *Preface*, Page 29.

And in the Afternoon, the *Gloria Patri* is often thought ſufficient to be ſung after Sermon: In ſome Churches this Practice is ſettled by Cuſtom, in others it is only occaſional; but both with a View to ſhorten the Service, while at the ſame time the Length of the Voluntaries and Interludes are not conſidered, but the Organiſt is permitted to play ſometimes more than a Quarter of an Hour before the firſt Leſſon, and the Giving-out, with the Interludes of two Pſalms, often take up Ten Minutes more, ſo that near Half an Hour is too often ſpent in amuſing our Ears, which ought rather to be employed in Pſalmody, as being recommended to us in holy Scripture as one ſpecial Means of Edification. The Uſe of it is likewiſe much neglected at Daily Prayers, and between the Services on Saints-Days; which I ſuppoſe has been chiefly owing to the Indulgence of Miniſters to ſuch Clerks who have not been capable to ſet a Pſalm without an Organ, or the Aſſiſtance of Charity-Children. This is a great Pity, ſince at ſuch Times with a good Clerk the greateſt Improvements might be made; for it muſt be acknowledged, that a ſmall Congregation is much eaſier to lead than a large one.

I cannot but likewiſe obſerve, that though Pſalmody has ever been reckoned a very material Part of Divine Worſhip, both in the Jewiſh and Chriſtian Church, and particularly in the Church of *England:* that it is now performed with as little Devotion as Judgment, and even treated with the greateſt Contempt by many who affect Politeneſs, and who think it beneath the Dignity of a Perſon of Faſhion to join in this heavenly Exerciſe in Honour to their Creator. Others there are, who though they do aſſiſt in this high Act of Devotion, do it with the utmoſt Indifference; and while they ſing the Praiſes of their GOD, or addreſs him in the moſt ſolemn Pſalm of Prayer, irreverently ſit, as though they ſung only for their Amuſement, or to paſs away a few idle Minutes while the Miniſter aſcends the Pulpit.

The late Reverend Dr *Warren*, in his Diſcourſe of *Reverencing* GOD's *Sanctuary*, writes thus; "Whenever we read, or ſing GOD's Praiſes, "contained in the Pſalms of *David* and other holy Men, let us not refuſe "to ſtand; *ſtanding* being the moſt proper Poſture for Thanksgivings "and Lauds." To this End we read, Pſalm II. ver. 11. *Rejoice unto him*

him with Reverence. And Pſalm CXXXIV. *Praiſe the Name of the* LORD STANDING *in the Courts of the* LORD*'s Houſe.* And in the Second Book of *Chronicles*, the ſeventh Chapter and ſixth Verſe; *All Iſrael* STOOD *when the Prieſts and Levites praiſed the* LORD.

And as in Conformity to theſe Parts of Scripture the Rubrick appoints the *Pſalms* to be read by the Congregation STANDING, we may therefore reaſonably ſuppoſe that the ſame Decency and Reverence ſhould be obſerved when they are *ſung*. In ſhort (as a late ingenious Author obſerves) " * to " ſee this faireſt Daughter of Devotion, and darling of Proteſtants beyond " Sea, ſo ſlighted amongſt us, is not much for our Credit; our great " Decay in Piety, and Growth in Profaneneſs, having been imputed by " eminent Divines, in no ſmall Meaſure, to our Neglect of and bad Per- " formance in Pſalmody."

The Choice and Qualifications of PARISH-CLERKS.

HERE it may not be improper to make ſome Obſervations on the Choice and Qualifications of Pariſh-Clerks, who are intended as Leaders of the Congregations, and on whom the decent and orderly Performance of this Part of our Public Devotions chiefly depend; for which Reaſon the Ninety-firſt Canon of our Church expreſly enjoins, that they ſhall be Perſons not only " of honeſt Converſation, but ſufficient for their " Reading, Writing, and alſo for their competent Skill in Singing." Which Canon, (ſays the late Biſhop of *London* †, in his *Directions to the Clergy of his Dioceſe*) " was made on Purpoſe to guard againſt the Indecencies " that Pariſh-Clerks who are not duly qualified always bring into the " Public Worſhip." This is certainly a very juſt Obſervation, for an unſkilful Perſon not only commits many Irregularities, but is alſo the Occaſion of ſo much Indifference among many People towards the ſinging of Pſalms,

* *An Eſſay for the promoting of Pſalmody*, Preface.

† See Biſhop GIBSON's *Directions*, &c.

who for want of a proper Perſon to lead them, will rather ſhut their Books and remain ſilent, than join a harſh Jargon of inharmonious Sounds; while others, whoſe Ears are leſs capable of diſtinguiſhing, are led into the moſt ridiculous manner of ſinging, who with the Aſſiſtance of a Clerk properly qualified, might otherwiſe have made a tolerable Proficiency in moſt of the Tunes that are uſed in Pariſh-Churches.

That great Prelate aforeſaid, being truly ſenſible of this, farther ſays, "In Conformity to which Canon it is to be hoped, that as there ſhall be "Occaſion, Miniſters (ſetting aſide all private Regards and Applications) "will chooſe ſuch Perſons to be their Clerks, as are known to be of honeſt "Converſation, and of Ability to perform the Part that belongs to them "decently and laudably." It were therefore to be wiſhed, that both the *Canon* and his Lordſhip's *Directions* were more ſtrictly obſerved, as well by Miniſters as by ſuch Pariſhes as chooſe their own Clerks; and till they are, we muſt not expect to have Pſalmody performed ſkilfully or even decently; but eſpecially while the Practice of Miniſters chooſing their Curates into this Office ſo commonly prevails, who though ſometimes are very ſufficiently paid by what ariſes from the Pariſh-Clerk's Salary, Fees and Perquiſites, are, notwithſtanding, diſpleaſed with their Title, which ſome of them have changed, and aſſume the Name of *Clerks in Orders*. It is true, the Pariſh-Clerks were anciently of the Clergy, as their Name imports, but as this Office has, for Time immemorial, and doubtleſs for good Reaſons, been ſupplied by the Laity, (who are called in the Canon, *Pariſh-Clerks*) I cannot ſee that the Clergy have now any ſort of Right to it; eſpecially ſince they are aſhamed of the Title. And as the Dignity of their Order exempts them from officiating as ſuch, they of Neceſſity muſt have Deputies, who are often choſen from the menial Servants of the Church, as it is pretended to ſerve them, by adding ſomething more to their Salary, who, as they are much employed in the Buſineſs of the Pariſh, accept ſuch Places upon lower Terms than perhaps any other Perſons would; which, in all Probability, is the chief Thing intended; while the Qualifications enjoined by the Canon, and ſo ſtrongly recommended by the Biſhop, are not in the leaſt conſidered; ſo that by this modern Method

of

of deputizing, a Pariſh is ſeldom well ſerved in the Office of a Clerk, though it is obliged to pay him *his accuſtomed Wages, without Fraud or Diminution*, (as the Canon enjoins) which in ſome Pariſhes are very conſiderable, and might often be a Means to induce Perſons extremely well qualified (ſuch as now adorn the Cathedrals) to become Candidates for ſuch Clerkſhips when vacant, provided Merit was to take Place, but this alas very ſeldom happens; for when a Pariſh has it in their own Power to chooſe their Clerk, they commonly beſtow it on a decayed Inhabitant, who perhaps ſeldom frequented the Church in his Proſperity; and as for learning of Pſalmody it had never once entered his Head, ſuppoſing it to be a Qualification unneceſſary for any other than Pariſh-Clerks, *&c.* which Office, he had never expected to be reduced to the Neceſſity of petitioning for; but upon hearing of the Clerkſhip being vacant, inſtantly becomes a thorough Churchman, and would willingly be thought the beſt Pſalm-Singer in the Pariſh. But after his Election (if it ſo happens) he takes no other Opportunity of improving himſelf, than to attend now and then the weekly Meeting of Pariſh-Clerks at their Hall, where they ſing Pſalms, accompanied with an Organ, for about an Hour.

Now though this Cuſtom is in itſelf very commendable, as it not only promotes brotherly Affection, but is alſo one Means of Pſalmody being performed in moſt Churches alike: yet if he has not had ſome Inſtructions previous to ſuch Meetings, he will be very little, if any thing, the better for his Attendance; for there he only follows the Organ, and thoſe who ſing, which is eaſy enough to one whoſe Ear is good; but when he comes to his own Church, he is there obliged to be the Leader, and frequently without an Organ, which requires not only a competent Skill, but a powerful Voice. However, as thoſe who elected him are quite indifferent with regard to his Performances, he has no Buſineſs to find Fault with himſelf, and ſo ſits down ſatisfied with his Income, and contented with being capable of Blundering over one or two Pſalm-Tunes, which, perhaps, he is obliged to do every Day.

It is very poſſible that I ſhall incur the Diſpleaſure of ſome whoſe ſecular Views may be a little fruſtrated by what I have ſaid, but I cannot help relating

relating Facts as they are, and I do declare that through such partial Elections, I have known *York* Tune to be sung fifteen Times in a Week at one Church; in another, the *Gloria Patri* sung to *Windsor* Tune; in a Third, the CIV^th Psalm sung on King *Charles*'s Martyrdom, and on *Ash-Wednesday*; and in a Fourth the CXVII^th Psalm sung constantly to *London* Old Tune. Therefore those Parishes would do well to consider, that though by such Election, they alleviate the Distresses of a Parishioner, yet by the same Means, this divine and heavenly Exercise is made subject to the highest Degree of Ridicule and Contempt, to the Dishonour of Almighty GOD, and the Scandal of Religion; and that if they would do a meritorious Action, by regulating their Workhouses, and making a separate Provision between Housekeepers, who have largely contributed to the Maintenance of the Poor, and those who claim a Right to the Parish only by Servitude, *&c.* then such decayed Inhabitants would have no Occasion to press their Fellow-Parishioners, to bestow on them a Place for which they are by no Means qualified.

To give a poor Inhabitant the Sexton's Place (for which little more than the Knowledge of the right Hand from the Left is a sufficient Qualification) is not only a Point of Justice but of Charity; but to make a Man Parish-Clerk, who has nothing more to recommend him than his Poverty, is extremely absurd; and by the same Rule, they might make him Organist, and he might put in a Deputy, as those Organists do who have more Places than one.

I doubt whether any of those charitable Persons would take a Servant into their own Houses, whom they knew was not capable of performing the Duties required; then why should they not take the same Care in the Choice of Servants for the House of GOD, in which every Thing should *be done decently and in Order*. However, where they are determined to make Choice of a poor Parishioner, let them at the same Time show an equal Regard for the decent Performance of this Part of the Public Service, by choosing an Assistant to be in or near the Desk, and to begin the Psalm for him, after he has named it; the Expence of which would be very trifling, where they sing only on *Sundays*; and this I have known to be done

done in ſeveral Pariſhes, both in Town and Country, by which I think they have in ſome Meaſure atoned for their miſguided Charity.

It is a great Scandal to the Eſtabliſhed Church to have ſo eſſential a Part of our Public Devotions ſo wretchedly performed, when other Congregations (the Diſſenters in particular) ſo very much excel us. But this is eaſy enough to be accounted for, ſince they commonly chooſe ſuch Perſons to be their Clerks as are not only capable of performing their Duty with Decency and Propriety, but of teaching others to join with them; for which Purpoſe it is a Cuſtom with many of them to give great Encouragement to their Clerk, by cauſing the younger Part of the Congregation to meet him weekly in their Veſtry-Room, where they are taught to *ſing Praiſes with Underſtanding*. This Practice is truly laudable, and worthy our Imitation, for as it tends to promote the Honour of God, ſo it likewiſe promotes the Edification of his Church, and is alſo a great Inducement to young People to be more conſtant in attending Divine Service.

As therefore a regular and decent Performance of this Part of Worſhip depends ſo greatly on the Pariſh-Clerks, it is highly neceſſary that a ſtrict Regard be had to their Qualifications, eſpecially in Churches which have no Organs; for there indeed the Abilities of the Clerks are ſtill more requiſite.

Before I quit this Head, it may be neceſſary to obſerve, that the Pariſh-Clerks have been a Company about Five hundred Years, and were firſt incorporated by King *Henry* the Third, who diſtinguiſhed them by the Title of *The Brotherhood of St Nicholas*. They were then held in great Eſteem, even by Perſons of the firſt Rank, becauſe they excelled in the Performance of Church-Muſic, and made it a principal Part of their Study. Their Charter was again renewed by King *Charles* the Firſt, who incorporated them by the Name of *The Maſter, Wardens and Fellowſhip of Pariſh-Church-Clerks of the City and Suburbs of* London, *and the Liberties thereof, the City of* Weſtminſter, *the Borough of* Southwark, *and the Fifteen Out-Pariſhes adjacent*. This Charter grants them very ample Privileges, which would be of much Benefit to the Company in general, and each Member in particular, did they more ſtrictly abide by it. However, I ſhall only mention

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one, and that becauſe it exactly coincides with the Canon relating to the Choice of Pariſh-Clerks, which is much to this Purpoſe; *viz. That every Perſon who is choſen Clerk of a Pariſh, ſhall firſt give ſufficient Proof of his Abilities to ſing, at leaſt the Tunes which are uſed in Pariſh-Churches, to the Maſter, Wardens and Court of Aſſiſtants of the Company of Pariſh-Clerks.* Pity it is that ſo material a Part of their Charter is now no longer inſiſted on; by which, they would not only avoid the many Reflections they are now ſubject to, but prevent the Abuſes which are daily committed, through the Incapacity of unqualified Perſons.

The Utility of Teaching Charity-Children PSALMODY.

IN this Place it may be proper to take Notice of Charity-Children, who are of great Uſe in this Part of Divine Service, when due Inſtructions are given them for that Purpoſe. And this comes ſtrongly recommended in the aforeſaid *Directions* of the late Biſhop of *London*, as follows. "* And "to the End the Pſalms may be ſung in a more decent Manner; it is fur- "ther to be wiſhed, that the People of every Pariſh, and eſpecially the "Youth, were trained up and accuſtomed to an orderly Way of ſinging; "ſince that is the proper Seaſon of forming the Voice, as well as the Mind, "and the Regularity into which it is then caſt with great Eaſe will remain "with them during Life." Hence it is plain, that his Lordſhip thought it as neceſſary for theſe poor Children to be taught to ſing the Praiſes of their bountiful Creator, as thoſe who are bleſt with a higher Birth, Education and Fortune. Beſides this Duty can be no where ſupported by ſuch Authority as in theſe Schools, as the Miniſters of Pariſhes, (being generally Truſtees) have a far greater Power and Opportunity to introduce this Exerciſe in them, than among their Pariſhioners. For how many thouſand Children of both Sexes, belonging to other Schools, are never taught to ſing Pſalms, either by Ear or otherwiſe, their Parents giving themſelves no manner

* See Biſhop GIBSON's *Directions*, &c.

manner of Concern about it, thinking it a Matter of little or no Importance, or a Qualification too mean and unpolite for Children of ſuperior Condition; who though they are very often taught the Harpſichord, are, notwithſtanding, ſeldom, if ever, permitted either to play or ſing a Pſalm-Tune, becauſe that cannot ſo well ſhew the Abilities of their Children, as in playing or ſinging a Song. Thus a Contempt for Pſalmody is commonly very early contracted, and young People are apt to imbibe the Opinion which is ſpoken in the Character of the Page, in Mr *Otway*'s Tragedy of the *Orphan*; who being ordered by his Lord to go, and employ himſelf in ſinging of Pſalms; very pertly anſwers him, that "Boys "that go to School ſing Pſalms; but Pages, that are better bred, ſing "Lampoons."

This Opinion too frequently grows up with them; ſo that between thoſe who are not taught, and thoſe who think it mean to employ their Talents this Way, this Exerciſe is almoſt totally neglected; and were it not for Charity-Children being taught Pſalmody, the Performance would be very indecent indeed, eſpecially in Churches which have no Organs, and unſkilful Clerks.

How delightfully might Pſalmody be performed, if every one would contribute all the Aſſiſtance in their Power? Firſt, Let thoſe in Authority chooſe ſuch Clerks as are fit for their Office, and where there are Charity-Children, let the Maſter who teaches them to ſing by Ear, learn them to ſing the Pſalm-Tunes very plain, and not with the uſual diſagreeable Turns, likewiſe a little faſter than common, and not quite ſo loud. How excellent would the ſweet Female Trebles likewiſe render the Performance, if young Ladies, who learn to ſing and play on the Harpſichord, could be perſuaded to join. What pity is it that they ſhould be ſo baſhful and aſhamed of doing their Duty to GOD; when if aſked to ſing at Home, it would be looked upon as a Breach of good Manners to refuſe.

Thoſe young Gentlemen who have likewiſe learnt the Harpſichord, or other Inſtruments, by which they have gained a tolerable Notion of Singing, would alſo be of great Uſe, and more ſo when arrived at the Age of Ma-

turity, by ſinging the other Parts, which would render the Harmony quite complete.

I have already mentioned that the Youth in the common Pay-Schools are not taught Pſalmody; by which Neglect, when they grow up, they are intire Strangers to it, and ſo cannot join in this Exerciſe at all. If therefore they were taught only as the Charity-Children are, it would become both familiar and delightful to them, and prevent the many idle Excuſes which are uſually made for their Inattention and Silence in this Part of our Public Devotions. The Expence of which would be ſo trifling, that People even of the loweſt Claſs might comply with it.

However, as we may naturally conclude from the Indifference of People in general towards Pſalmody, that ſuch a Propoſition will never ſucceed; it ought therefore to be made a Parochial Concern; and a Perſon be employed at the Expence of each Pariſh, upon the ſame Terms as at the Charity-Schools, to teach all the Servants and Children; who ſhould be ſent to their Pariſh-Church on a fixt Day and Hour, every Week, for that Purpoſe.

As one Part of my Employment is to teach Charity-Children the Hymns, which they ſing on the Days of their Collections, and as this Practice has been objected to by ſeveral Gentlemen; I ſhall endeavour to anſwer ſome of the moſt material Objections that have been made: *viz.* "That it makes "them proud, and ſets them above their Condition. That it makes them "Songſters and fond of Company, conſequently bad Apprentices and "Servants."

To the firſt Objection I anſwer, that there is nothing in this Kind of Inſtruction that may make them prouder than Children generally are, whoſe Genius is ſuperior to their Schoolfellows, either in Reading, Writing, Arithmetic, or any other Branch of Learning. And in this Particular their Capacity is the principal Thing, for they are not taught to ſing by the Rules of Muſic, as that would be a ſuperfluous Qualification for thoſe who are intended for laborious Trades and Services, and in all Probability might render them incapable of anſwering the good Purpoſes intended,

by

by ſetting them above their Condition. Therefore in this Reſpect they have nothing more to make them vain, than what pure Nature has endowed them with.

To the Second, I anſwer; That as Nature has furniſhed ſome of them with good Ears and Voices, they are naturally inclined to imitate every thing they hear that is muſical. I have obſerved Children in the Street, while Bells have been ringing, to hit the Sound of every Bell, with the greateſt Nicety imaginable; and others to imitate ſome of the moſt difficult Changes in a very ſurpriſing Manner. And ſuch Children can no more help learning of Tunes which they hear played in the Streets on Fiddles, Cymbals, or Box-Organs, than they whoſe Talents are for Arithmetic can help learning farther than their Maſter either chooſes or has Orders to teach them. But the greateſt Misfortune is, they are apt to learn every Song they hear from the Ballad-Singers, with which our Streets at this time moſt ſhamefully abound. Their Subjects are generally profane or vicious, and naturally *tend to the nouriſhing of Vice, and corrupting of Youth*, though not ſo well underſtood by Children. And, as the Reverend Mr *Bedford* obſerves, "* The Time of their Youth is the Time when they are moſt muſical, "when they have no other Cares to divert their Thoughts and encumber "their Minds. They generally learn theſe Things before the Mind can "be ſeaſoned with any Senſe or Knowledge of Religion; ſo that the Devil "hath the Advantage of the firſt breaking-up of the Ground to ſow his "Tares. They have at this time no Underſtanding to diſcern between "Good and Evil, and therefore take in all without Diſtinction. They "are delighted with Singing, Play and Merriment; and therefore greedily "catch at all theſe Things, when nothing that is grave, ſolid or ſerious, "can be admitted without Reluctancy. Beſides, as for Love, they know "not yet what it means, and therefore learn the moſt ſcandalous, ſmutty "Love-Songs, and many times ſing them in Company, without the leaſt "Concern, thinking them to be the moſt inoffenſive." Now theſe they

 would

* *The Great Abuſe of Muſic*, Part II. Page 174.

would learn, (their Ears being muſical) in ſpite of all Oppoſition, though they had never heard or ſung an Hymn in their Lives; for I have known ſeveral Children, who from their Infancy being fond of Muſic, have at length turned out Songſters, (as they are called) who were never taught to ſing by Rule, nor brought up in Charity-Schools, conſequently were never taught to ſing Hymns by Ear.

As for ſuch of the Charity-Children as are taught Hymns, they are always thoſe whom Nature has furniſhed with good Ears and tunable Voices, who, as aforeſaid, learn every thing they hear. It is true they cannot learn Hymns, unleſs they are taught, but the Teaching of them Hymns does not inſtruct them in the ſinging of Songs, becauſe they are not taught by Rule. Their learning of corrupt Ballads then by Accident, may probably one time or other prove very prejudicial to them; but their learning of Hymns, at the ſame time that they pleaſe the Ear, they implant in their tender Minds the ſtricteſt Notions of Virtue and Religion. Now were thoſe Hymns ſung to the common Pſalm-Tunes, they would not be altogether ſo inviting to a muſical Ear; but the Melodies being ſuited to the Words, in a pleaſant eaſy Stile, afford at once an innocent Amuſement, and a Leſſon of Inſtruction. As I have gone into ſome Schools, where Part of the Children have been employed in braiding of Nets, winding of Silk, or other induſtrious Employments, I have ſtood and liſtened on hearing them ſing while at Work, and found, that they were not ſinging a Song but an Hymn. This has afforded me inexpreſſible Pleaſure, and I could not but call to Mind that Paſſage in Dr CAVE's *Primitive Chriſtianity*, which tells us, "* That Religion was inſtilled into "the ancient Chriſtians betimes, which grew up and mixed itſelf with "their ordinary Labours and Recreations; inſomuch that the moſt rude "and illiterate Perſons, inſtead of profane and wanton Songs, which "vitiate and corrupt the Minds of Men, uſed nothing but ſpiritual and "divine Hymns, ſo that (as St *Hierom* relates of the Place where he lived) "you

* See *Primitive Chriſtianity*, Part I. Chap. IX. Page 174.

" you could not go into the Field, but you might hear the Plowman at " his Hallelujahs, the Mower at his Hymns, and the Vine-dreſſer ſinging " *David*'s Pſalms." And this, in my Opinion, was a principal Motive for the introducing this Exerciſe into Charity-Schools.

Among the many Advantages then, which theſe Children may poſſibly reap from their learning of Hymns, there is one which I cannot help mentioning, and which I can with the greateſt Truth aſſert from my own Obſervation of near Twenty Years. That in Schools where this Practice has been moſt encouraged, there Pſalmody has been always the beſt performed.

This Cuſtom then, however objected to by ſome, has been found of great Advantage to the charitable Collections; many People having been obſerved to weep while the Children have been ſinging, and in all Probability have been moved to contribute more than they at firſt intended. The ingenious Author of the SPECTATOR corroborates this Opinion in the following Letter: " Sir, I was laſt *Sunday* highly tranſported at our Pariſh-" Church; the Gentleman in the Pulpit pleaded movingly in behalf of " the poor Children, and they for themſelves much more forcibly by " ſinging an Hymn; and I had the Happineſs to be a Contributor to this " little religious Inſtitution of Innocents; and am ſure I never diſpoſed of " Money more to my Satisfaction and Advantage *."

With regard to ſuch Children turning Songſters, and being enticed into Company to ſing; I muſt beg leave to obſerve; that People in general, however injudicious, can partly diſtinguiſh between a good Voice and an indifferent one; conſequently a Perſon who has but an indifferent Voice, is very rarely ſolicited to ſing. Thus then it is with Children in general, who though their Voices be ever ſo good when they are young, yet when they break, (which is always the Caſe with Boys) it is a Matter of Doubt whether they ever ſettle to be even tolerable; but if they turn out good, it is very extraordinary indeed.

It

* See *Spectator*, Vol. VI. N° 430.

It has been remarked that ſome of the fineſt Treble Voices that the Cathedrals have produced, notwithſtanding the Advantage of a muſical Education, have (when broke) turned out extremely bad. What then can be expected in Charity-Schools, where they are not taught any Rules to regulate their Voices by? In the Courſe of my teaching this Way, I believe I have taught about Five Hundred Children to ſing the Solos and other particular Parts of the Hymns, who are always ſelected from the reſt for this Purpoſe; among whom, I ſolemnly declare that I have not had more than Five whoſe Voices were remarkably good, whereas moſt of them were capable of learning their Hymns ſo faſt, that I have been aſtoniſhed; and the Ears of ſome have been ſo extremely nice, that I have taught them to ſing in three Parts, to the great Wonder of all muſical People that have heard them. Should any of thoſe Children then hereafter turn out Songſters, it cannot be reaſonably attributed to their Inſtruction; and to ſuppoſe that every Youth that Nature has endowed with a good Voice or Ear, muſt conſequently fall a Sacrifice to the Love of Pleaſure, I think, is rather uncharitable.

The Performance of ORGANISTS.

I Cannot conclude without taking Notice of the Duty of Organiſts, which, if decently performed, adds greatly to the Solemnity of the Worſhip, heightens Devotion, and keeps the whole Congregation in Tune; but the falſe Taſte in Muſic, too often practiſed by ſome of them, intirely overthrows the good Intent of ſuch Pariſhes who, for the better Performance of this cœleſtial Duty, have furniſhed their Churches with Organs; for in giving out the Pſalm-Tunes (in order to ſhew their Finger as well as their Taſte) they make ſuch tedious Variations in every Line, that it is often difficult for any but themſelves to know what Tune they are playing. The original Deſign of playing the Tunes before the People begin to ſing,

was

was intended to direct ſuch of the Congregation as perform by Ear, how they ſhould be ſung; therefore it would add much to the Reputation of the greateſt Maſter, to condeſcend even to the meaneſt Capacity, by giving them out as plain as poſſible, with only a few neceſſary Graces, ſince the Deſign of it is to inſtruct, and not to amuſe.

In the ſame Manner likewiſe ſhould they play while the People ſing; for it is no uncommon thing for a Congregation to be put intirely out of a Tune by an ill-timed Flouriſh, and great Regard ſhould be had to the Loudneſs of the Organ, for the Full Organ is too loud for Congregations in general, which not only overpowers the Voices, but is alſo too apt to miſlead them; therefore the ſame Number of Stops ſhould not always be uſed, but ſuch a Quantity only as are proportionable to the Bulk of the Congregation, and to the Size of the Fabrick; for Art is intended only to aſſiſt Nature, and not to overbear it. I mention this becauſe I have known ſome who, in this Particular, have made no Diſtinction between a Congregation where not above Fourſcore People uſually ſing, and one of Five or Six Hundred, beſides an Hundred Charity-Children.

The making of a Shake at the End of every Line is alſo very often improper, becauſe the Senſe is not always complete in ſingle Lines; in this Caſe the ſucceeding Line ſhould begin without a Shake, rather than diſturb the Senſe. The following Verſe will ſhew the Impropriety of ſhaking at the End of every Line.

The LORD's *Commands are righteous, and*
Rejoice the Heart likewiſe;
His Precepts are moſt pure, and do
Give Light unto the Eyes.

In this, and many other Verſes of the Pſalms, a Shake cannot be properly introduced, but after the two firſt Lines; and yet I have ſometimes heard not only long Shakes but Interludes, while the People have impatiently waited to ſing the ſecond Line, in order to render the Senſe of the Firſt complete. Both Shakes and Interludes are extremely uſeful, as they give

give the People ſome Relief, who are often tired and out of Breath, by that idle Cuſtom of holding out every Note ſo exceſſively long; but then they ſhould be introduced at the End of ſuch Lines and Verſes only where the Stops will admit of them.

The Cuſtom of playing Interludes in Common Time, to Pſalm-Tunes in Triple-Time, I cannot think is altogether regular, becauſe they are not of a Piece with each other; and common Hearers are apt to be at a Loſs for the Time when the next Verſe begins; and this often happens to be the Caſe by cloſing the Interlude on the firſt Note of the Tune; whereas the making of a final Cadence in the Key, ſeems to be a much ſurer Guide for People who ſing by Ear; and by this Means, as the Time is more ſtrictly preſerved, it certainly appears more muſical to common Ears, ſo that they are the better prepared to begin the next Verſe, eſpecially when the Interlude is played on the Chair-Organ or Swell; but when it cloſes on the firſt Note of the Tune, which does not always happen to be the *Key-Note*, the People are diſappointed; and the Organiſt, inſtead of beginning the Tune with an odd Minum, is obliged to hold it out the Length of three, before the People are acquainted that he has begun the next Verſe; and this is often the Occaſion of their making ſo little Diſtinction between Tunes in Common Time and thoſe in Triple Time, which naturally renders it the more difficult for the Organiſt to accompany ſuch irregular Performers. This Opinion however is moſt freely ſubmitted to the ſuperior Judgment of every eminent Performer on that Inſtrument.

With regard to the Stile of Interludes, as well as Voluntaries, it ſhould be ſuch as becomes the Sanctity of the Place; but ſorry I am to obſerve, that this is too often neglected; and that while we are addreſſing the Divine Majeſty, with Grace in our Hearts and Melody on our Tongues, our Devotion is ſuddenly interrupted with an Interlude in a looſe profane Stile, to which the Divine Harmony muſt give Place, 'till the Organiſt thinks proper to begin the next Verſe. At this the more grave and devout Part of the Congregation begin to bluſh, and appear in the utmoſt Concern, as well they may, at ſuch irreligious Practices being blended with the Public

Worſhip

Worſhip of GOD; while the more Gay, with a Smile of Approbation, applaud the Organiſt, and think him a good Performer.

This Levity of Stile has been very juſtly condemned by moſt Perſons who have wrote on the Subject of Church-Muſic. The late Reverend Mr *Bedford*, in the Tenth Chapter of the Second Part of his *Great Abuſe of Muſic* has fully expoſed the Folly and Wickedneſs of this Practice. And the SPECTATOR, in Vol. V. N° 338. with much Concern laments, "That after having heard a good Sermon, and a Pſalm proper to the "Subject, culled out by the judicious Clerk; his good Thoughts and Diſ-"poſitions have been in a Moment diſſipated by a Jig from the Organ-Loft." Mr POPE likewiſe, in one of his *Ethic Epiſtles*, inſcribed to the Earl of BURLINGTON, has juſtly and ludicrouſly ſatyrized ſuch Performances in the following Lines; *viz.*

Light Quirks of Muſic, broken and uneven,
Make the Soul dance upon a Jig to Heaven.

However theſe Abuſes are not ſo frequent as formerly; and though we may always expect to find ſome giddy Performers, who neither conſider Time, Place, nor the Intent of Church-Muſic; yet I am very ſenſible that there are many eminent Profeſſors of that Inſtrument, (whoſe Names I avoid mentioning to prevent a Suſpicion of Flattery) who would ſcorn to abuſe the Public Worſhip of their GOD with Practices ſo impious and irregular. Therefore let it not be ſuppoſed, that what I have wrote on this Head was done with a View to calumniate or ridicule the whole Profeſſion, ſince ſuch a Charge would be equally falſe and ſcandalous; however, it muſt be acknowledged, that if they were to lay their Deputies under greater Reſtrictions, by confining them to play nothing but *approved Set Voluntaries*, &c. there would be ſtill leſs Cauſe of Complaint.

I ſhall only ſtill farther obſerve, that as all Church-Muſic ſhould be for THE GLORY OF GOD, as alſo for the Edification of the Hearers: So ought the Organiſt, as the ingenious Author of the SPECTATOR very properly hints in the aforeſaid Letter, "to keep to the Text as much as

" the Preacher;" by which Means he would not only excite their devotional Paſſions, but at the ſame time ſet aſide all the Objections which ſome Party-Cavillers uſually make againſt that delightful Inſtrument in this Part of our Public Devotions.

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PSALM-TUNES

In three and four Parts, by ſome of the moſt eminent ancient & modern Compoſers and others.

Particularly adapted to the variety of Metres in the New Verſion of Pſalms, and intended to ſupply the great Deficiency of Tunes in that Verſion.

To which are added,

Reaſons for publiſhing this Collection and Remarks on other Publications of this Nature.

By William Riley, *Principal Teacher of Pſalmody to the Charity Schools in London, Weſtminster and Parts adjacent.*

O ſing unto God with the Voice of Melody. Pſ. XLVII. 1.

LONDON,

Printed for the Editor, and ſold at his Houſe in Great James Street Bedford Row, Holborn. At Whitaker's Muſic Shop the North Gate of the Royal Exchange. Lewer's in Moorfields. Johnſon's in Cheapſide, and Fentum's in Exeter Exchange in the Strand.

To all Lovers of Parochial *HARMONY.*

I had several Reasons for publishing a Collection of Psalm Tunes, which are as follow, *(viz.)* That, in opposition to the opinion of some modern Enthusiasts, who have adopted certain ludicrous Melodies for Divine Worship; a set of more proper Tunes might appear, to inform the World how far *those People* are mistaken in this particular, and by their being composed by the most eminent antient and modern Masters, they will further shew how exactly *They* agree in the Composition of this kind of Music.

Secondly, That though there are some who object to so great a number of Tunes, and recommend the use of five or six only, yet it is well known that so few are not sufficient, because that number must be repeated almost every Sunday for want of greater variety, and a great number of the Psalms, especially the new Version, being in particular Measures, would therefore never be used; or else, those who use the new Version, must almost constantly sing the old *100*dth & *113*th Psalm Tunes, the greatest part of that Version being in those Measures.

Thirdly. That though the Supplement to the new Version of Psalms has supplied us with several good Tunes, which are now in common use, there were still more wanting, as will plainly appear upon a due examination of it.

This deficiency is here abundantly supplied, & several Tunes in the Supplement, & other Collections that were incorrectly printed, and in improper Keys, as also in but two Parts; are here corrected, and Parts added to them.

The* Melody, or Air of each Tune is put in ye Treble

* Call'd by some old Authors the Plain Song Cliff,

Cliff, agreeable to the design of the Composers, which in fact, is agreeable to the Rules of Composition; though most Publishers of Psalm Tunes have put the Air of the Tunes in the Tenor Cliff, and made the Treble a kind of an inner Part to fill up the Harmony, but this is entirely wrong, because the Treble Part being the highest, always claims the Melody as its own Property, and every Scale of Voice has something peculiarly relative to its Kind; for as *M.r Galliard* observes, * 'The Soprano has generally most Volubility, and becomes it 'best, and also equally the Pathetick. The Contr'Alto more 'of the Pathetick than the Volubility; the Tenor less of the 'Pathetick, but more of the Volubility than the Contr'Alto, 'though not so much as the Soprano. The Bass, in general 'more pompous than any, but should not be so boisteroous 'as now too often practised.'

How ever, it is certain that the Melodies of all the Psalm Tunes were originally set in the Treble Cliff, with the other Parts under them, as appears by the first Publication of them by their several Composers, and the alteration before mentioned, has been made by some of the greatest Novices in the Science, who have published them so, in opposition to the opinion of the most eminent Masters.

Nothing is more common than for Practioners in plain Psalmody not to be taught the use of the Appoggiatura, which was invented to adorn the Art of Singing, and is a little Note placed immediately before a great one, for the arriving more gracefully to it; it is therefore hoped that those who think proper to introduce any of the following Tunes, will make use of the Appoggiaturas where ever they are marked.

There are proper Words put to every Tune, but as it is improper to sing any Tune constantly to one set of Words,

* See Notes on Tosi's Florid Song Chap 1 P. 10

except

except such as are in particular Measures, it is necessary to sing ye Tunes to other Psalms as often as occasion shall serve.

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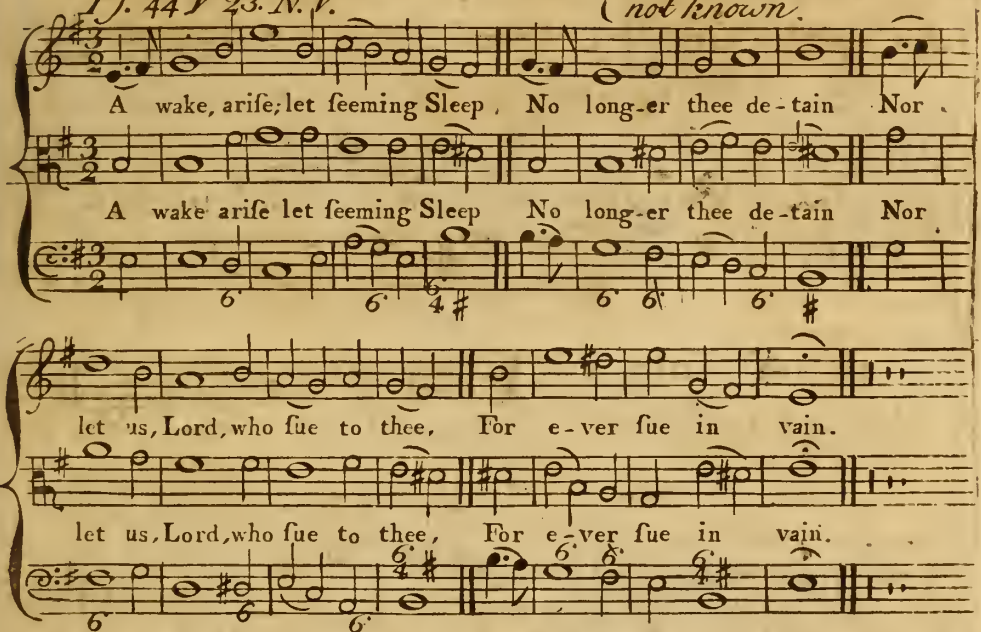
NB. This Book is entered at Stationers Hall, and whoever reprints any of the following new Tunes, will be prosecuted.

To prevent any one pleading ignorance, all the new Tunes are marked thus ✳.

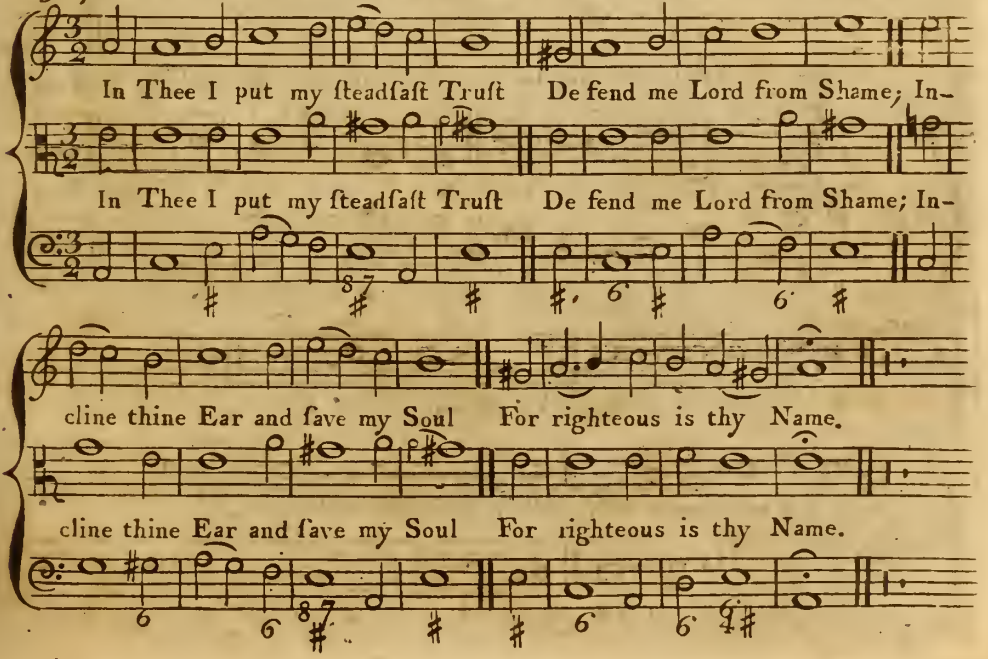
St. NICHOLAS's TUNE

Pſ. 44 V 23. N.V.

The Author not known.

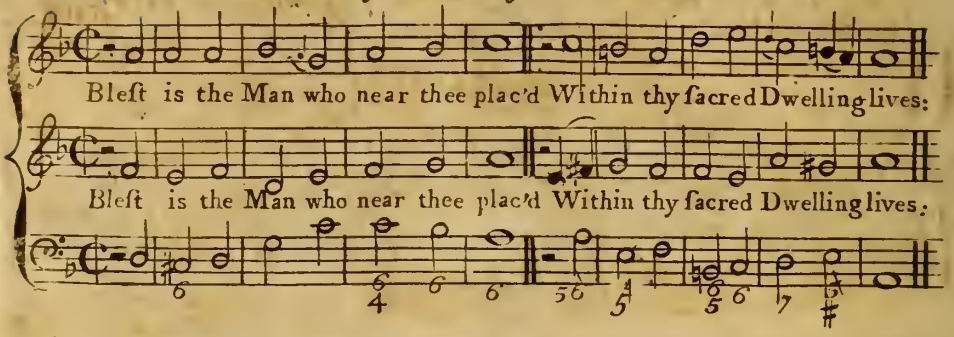


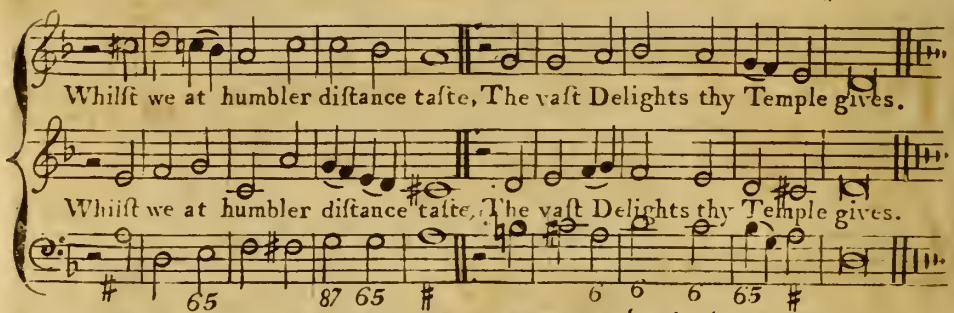
Pſ. 71 N.V. BURFORD TUNE. *The Author not known.*



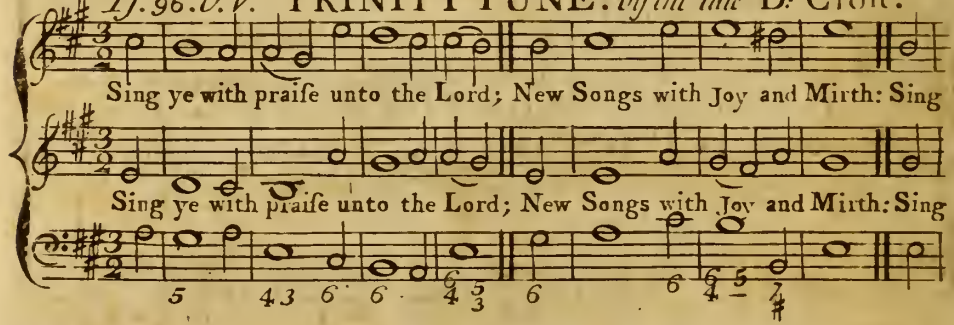
EVANGELISTS TUNE. *by the late* Dr. Blow.

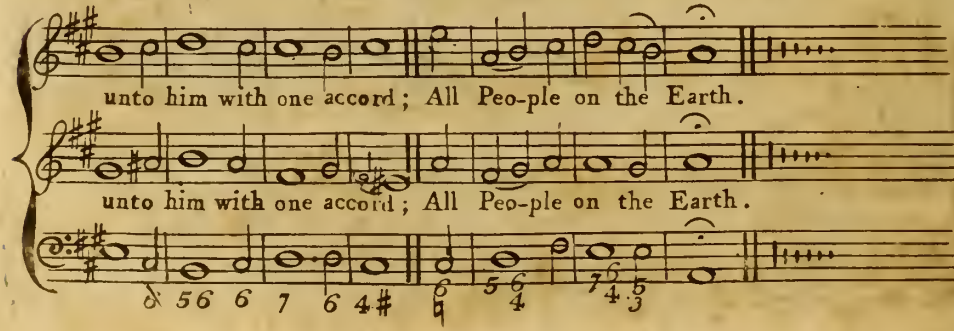
Pſalm 65. Verſe 4. N. Verſion.



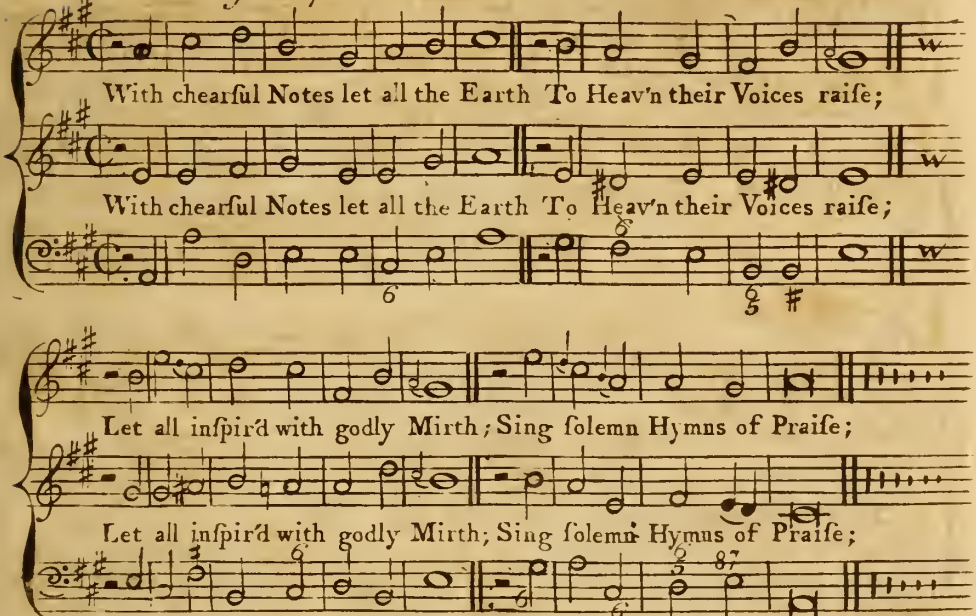


Pſ. 96. O. V. TRINITY TUNE. *by the late* Dr. Croft.

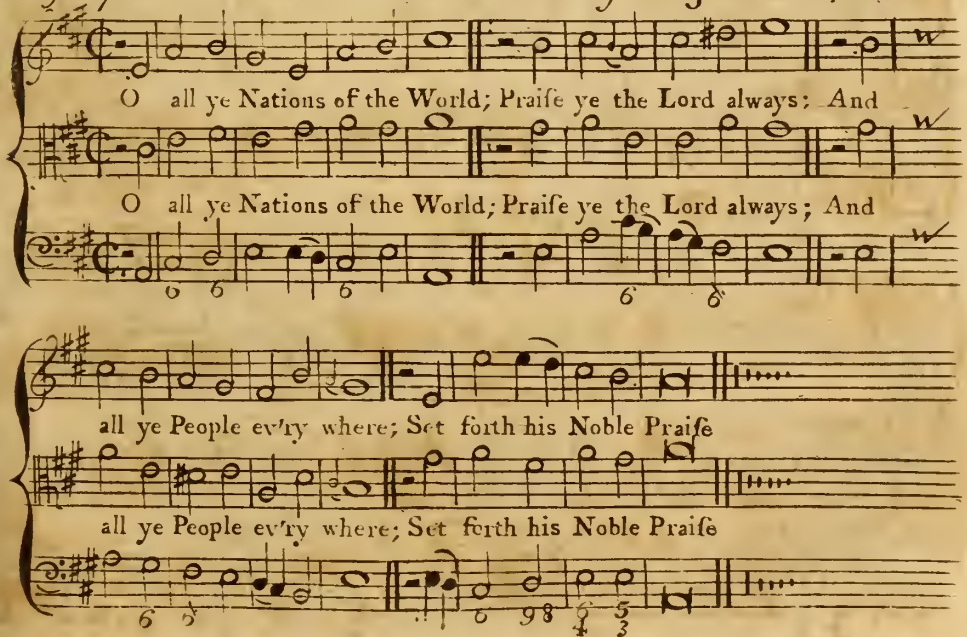




Ps. 117 N.V.

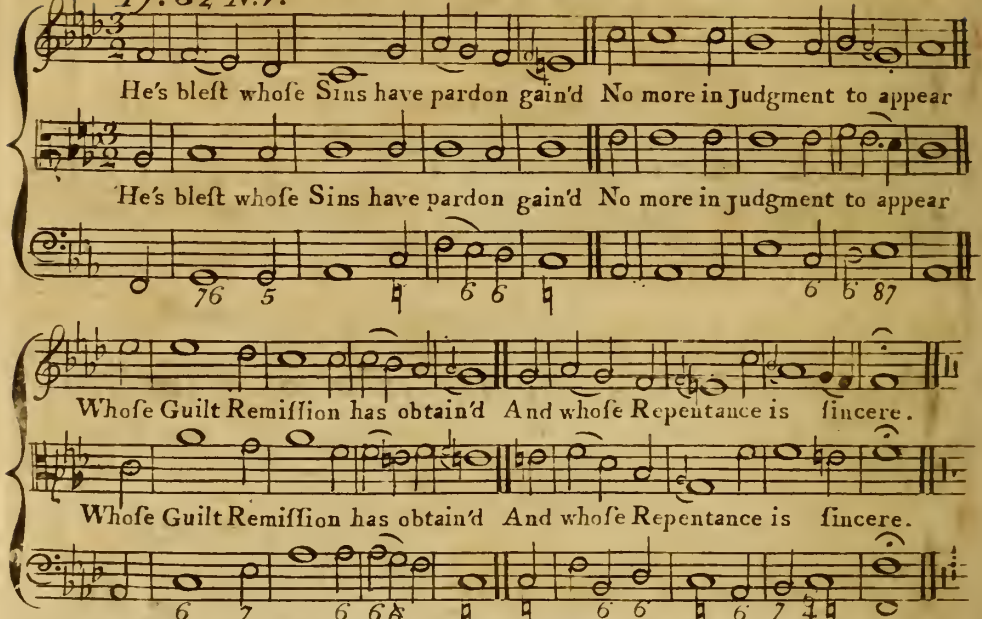


Ps 117. ov. S.t MAGNUS's TUNE. *by* M.r Jerem.h Clark

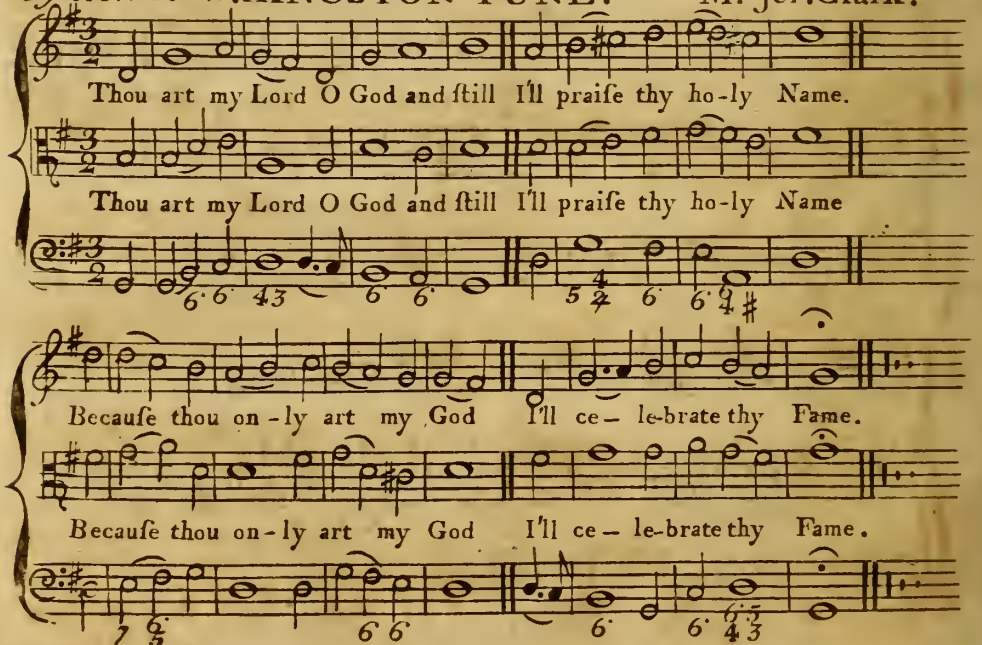


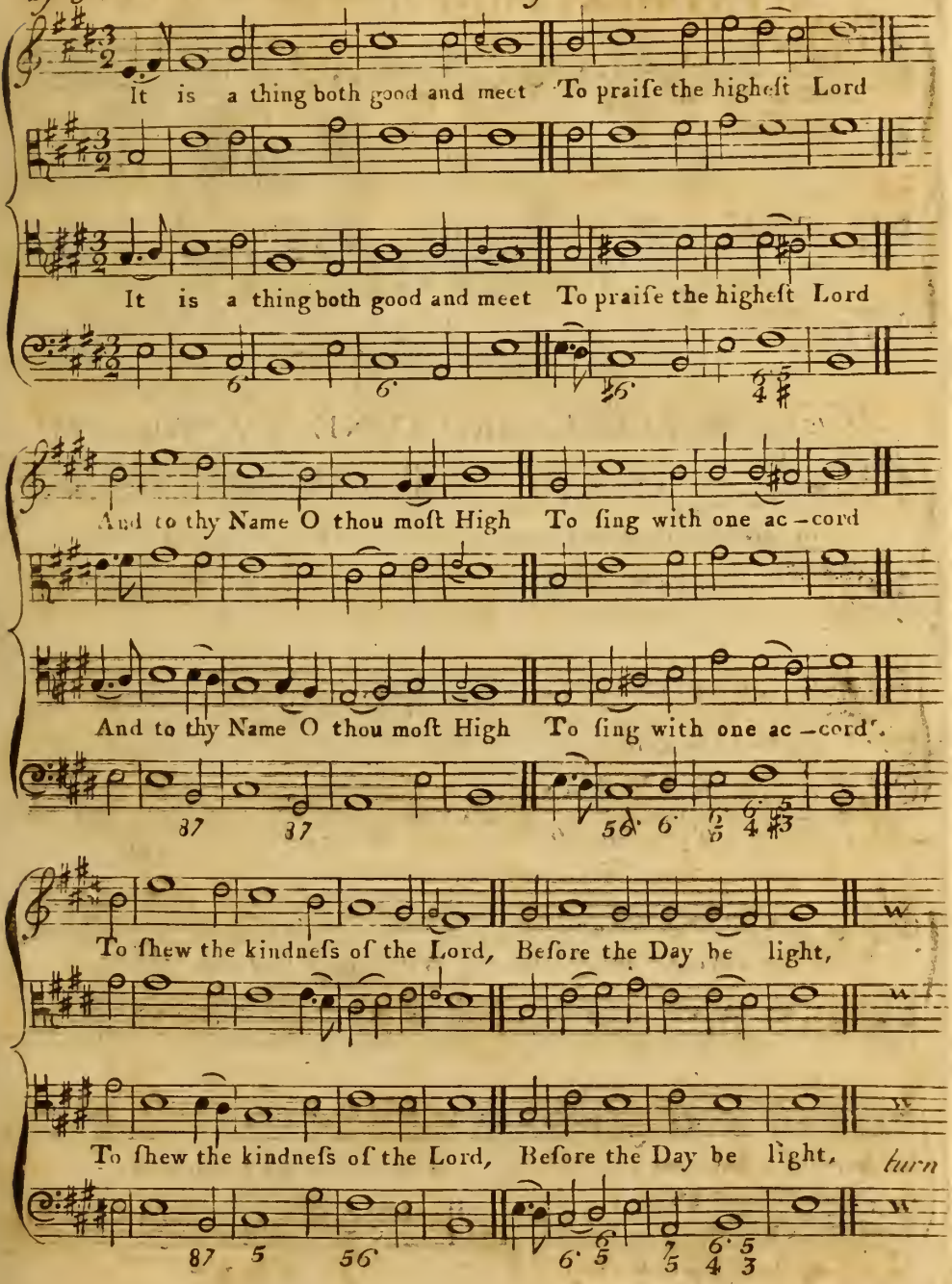
St. PATRICK's TUNE *by the late* Mr. Jer. Clark.

Pſ. 32 N.V.



Pſ. 118. V. 28 N.V. KINGSTON TUNE. Mr. Jer. Clark.




It is a thing both good and meet To praiſe the higheſt Lord
It is a thing both good and meet To praiſe the higheſt Lord
And to thy Name O thou moſt High To ſing with one ac-cord
And to thy Name O thou moſt High To ſing with one ac-cord.
To ſhew the kindneſs of the Lord, Before the Day be light,
To ſhew the kindneſs of the Lord, Before the Day be light,
turn

And to declare his Truth abroad When it doth draw to Night

And to declare his Truth abroad When it doth draw to Night

Ps. 100 2d Metre O.V. BEDFORD TUNE *by* W.m Wheall MB.

In God the Lord be glad and light, Praiſe him throughout the Earth

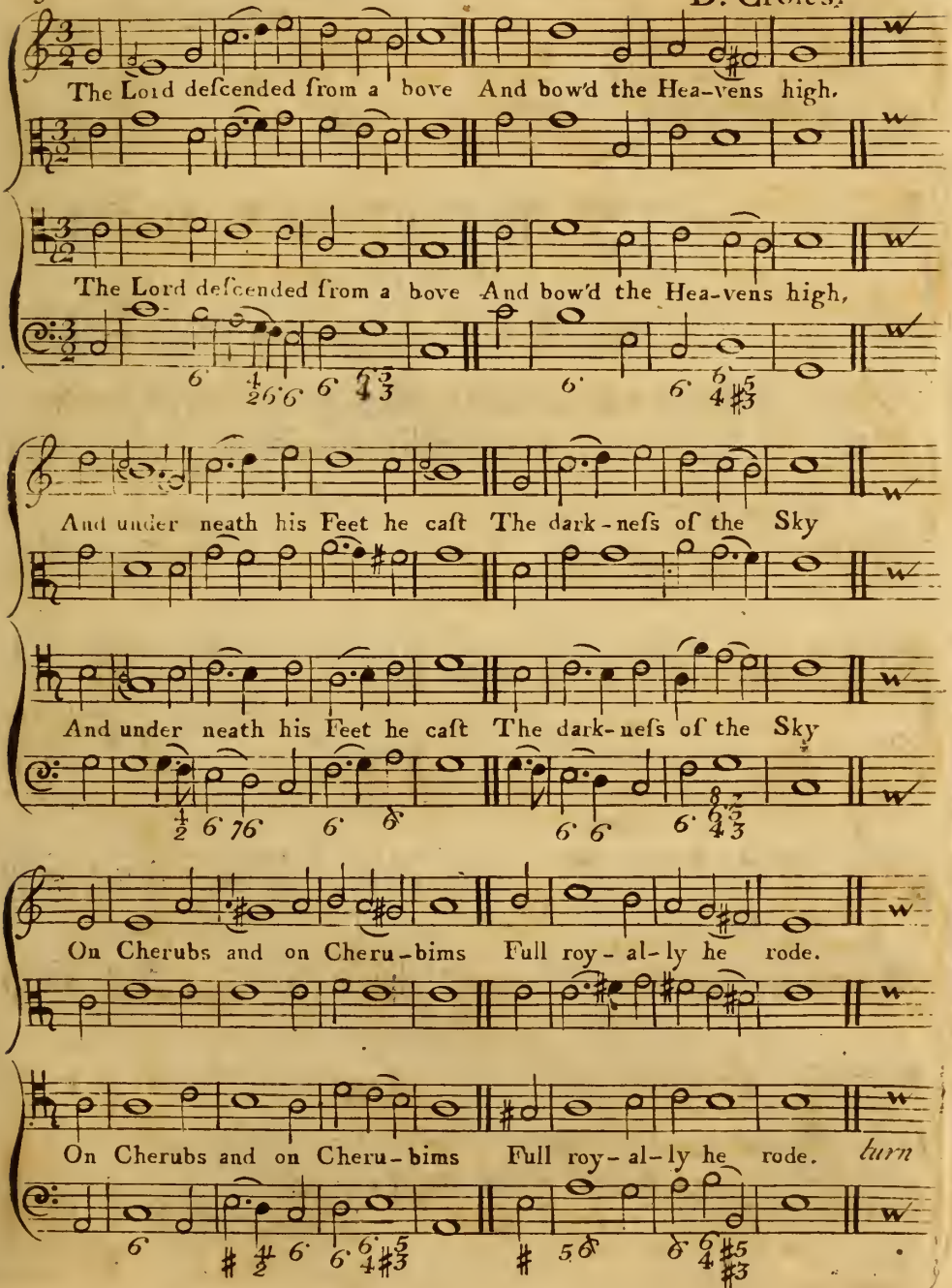
In God the Lord be glad and light Praiſe him throughout the Earth

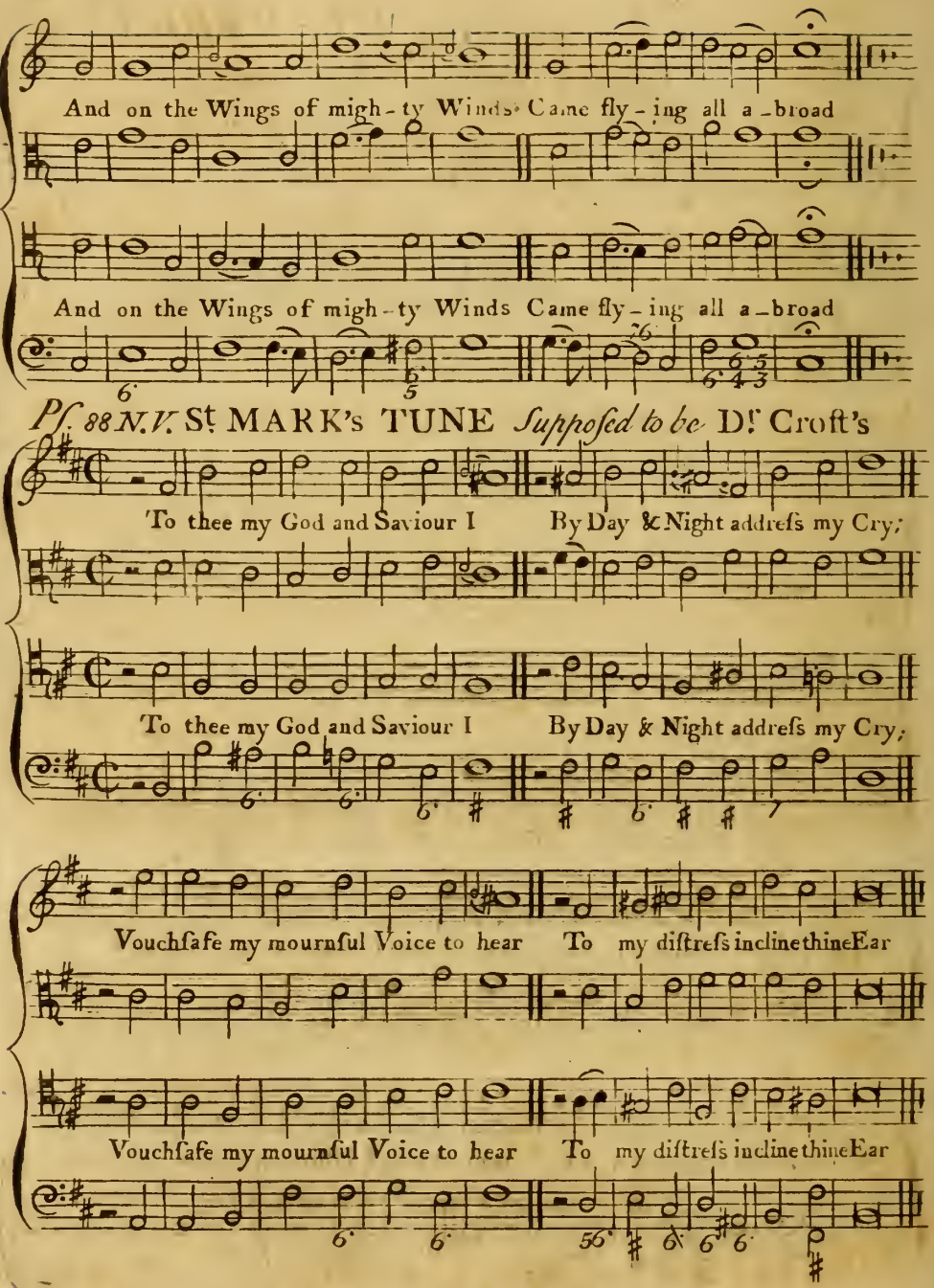
Serve him and come before his Sight With ſinging and with Mirth

Serve him and come before his Sight With ſinging and with Mirth

St MATTHEW's TUNE.

Supposed to be Dr. Croft's.

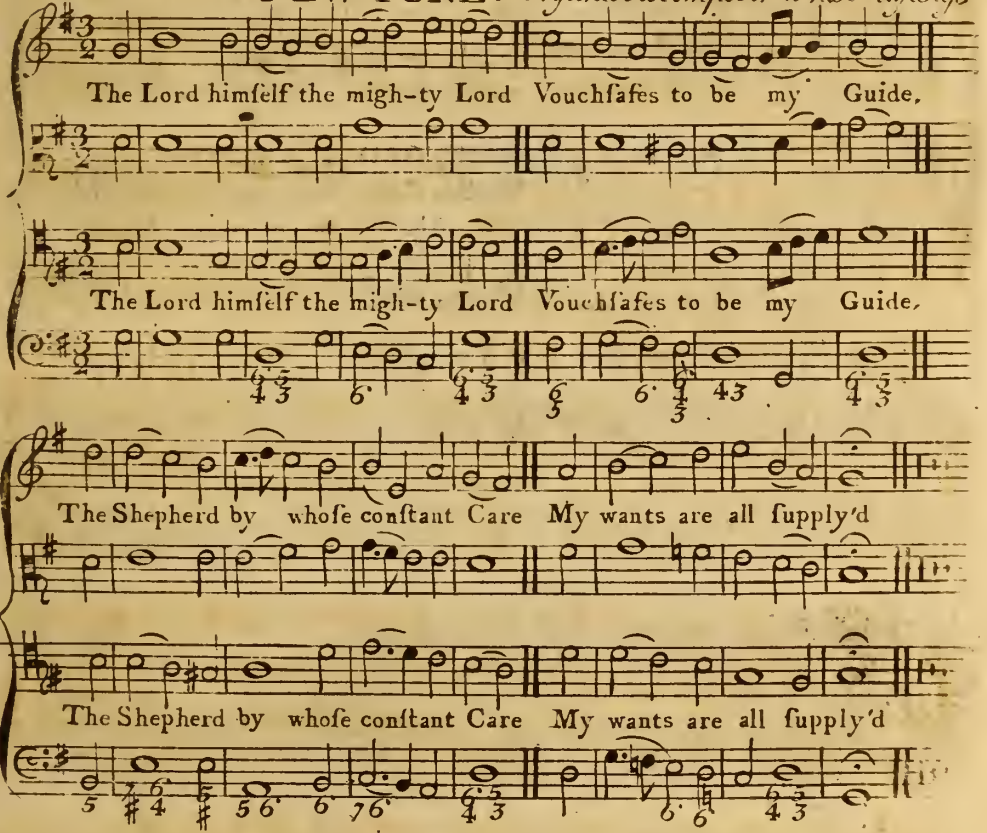



And on the Wings of migh-ty Winds Came fly-ing all a-broad
And on the Wings of migh-ty Winds Came fly-ing all a-broad
Ps. 88 N.V. St MARK's TUNE Supposed to be Dr Croft's
To thee my God and Saviour I By Day & Night addreſs my Cry;
To thee my God and Saviour I By Day & Night addreſs my Cry;
Vouchſafe my mournful Voice to hear To my diſtreſs inclinethineEar
Vouchſafe my mournful Voice to hear To my diſtreſs inclinethineEar

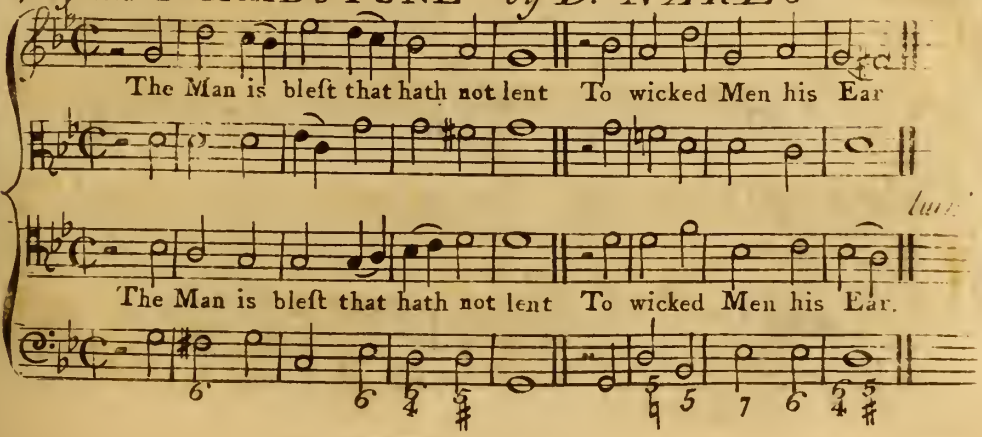
Ps. 23 N.V. WESTMINSTER by D.r NARES

Chapelmr

* NEW TUNE. Organist & Composer to his Majestys



*Ps. 1. or St CHAD's TUNE by D.r NARES



Nor led his Life as Sinners do Nor sat in Scorners Chair

Nor led his Life as Sinners do Nor sat in Scorners Chair

* *Ps. 145 V. 17 N. V.* EVERSLEY TUNE *by D.r NARES.*

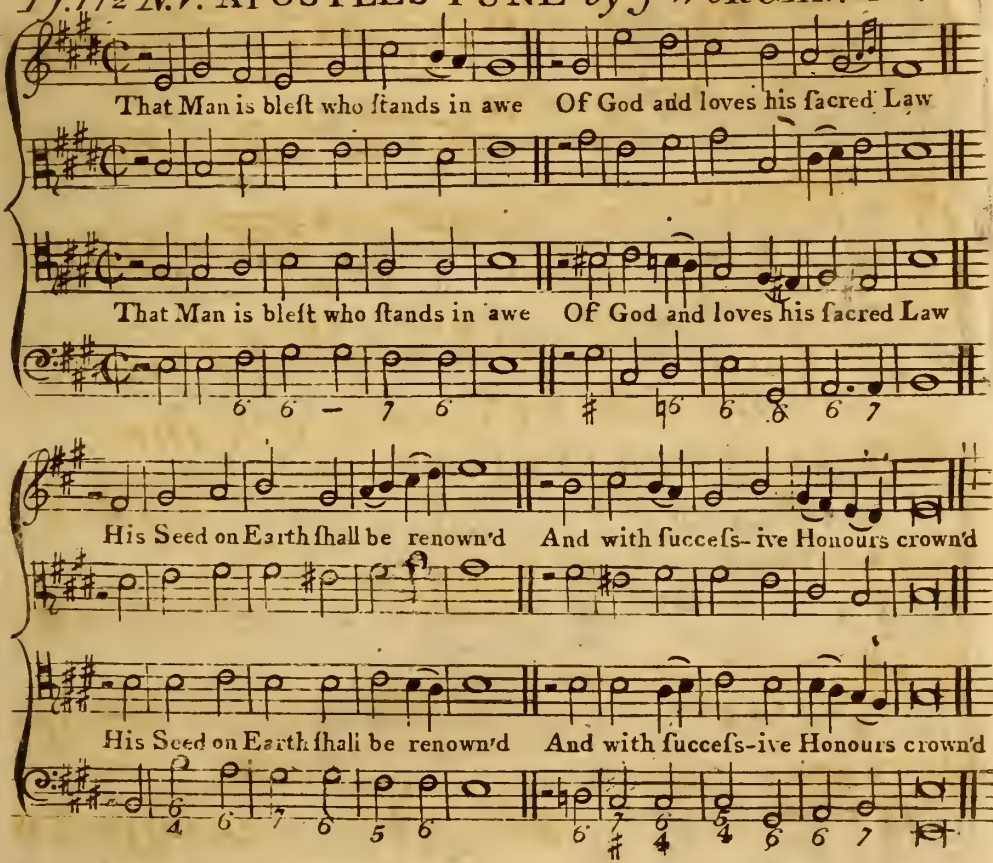
How ho_ly is the Lord how just How righteous all his ways

How ho_ly is the Lord how just How righteous all his ways

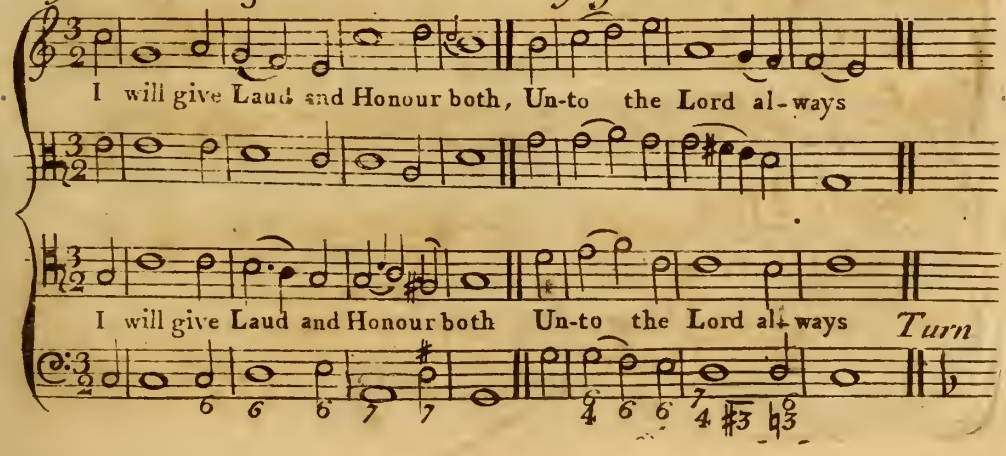
How nigh to him who with firm Trust, For his Assistance prays.

How nigh to him who with firm Trust, For his Assistance prays.

*Pſ. 112 N.V. APOSTLES TUNE *by J WORGAN.* MB.



*Pſ. 34. O.V. St JOHN's TUNE *by J WORGAN.* MB.



My Mouth al - ſo for e - ver more Shall ſpeak un - to his Praiſe

My Mouth al - ſo for e - ver more Shall ſpeak un - to his Praiſe

Pſ. III. V. 10 N. V. ANGEL's TUNE *The* Author *not known*

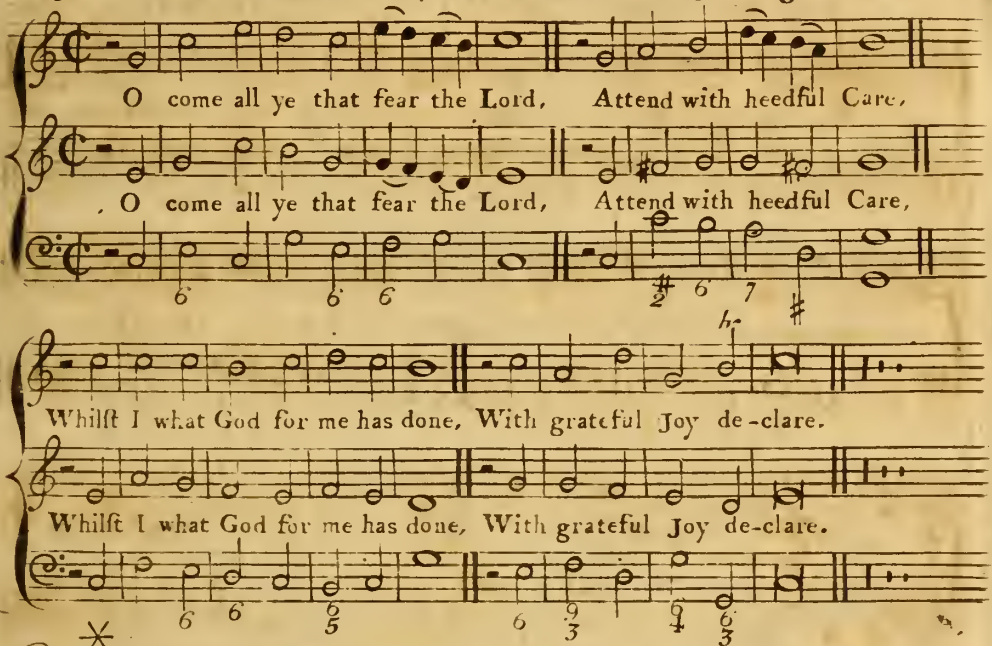
Who Wiſdom's ſacred Prize would win, Muſt with the Fear of God begin

Who Wiſdom's ſacred Prize would win, Muſt with the Fear of God begin

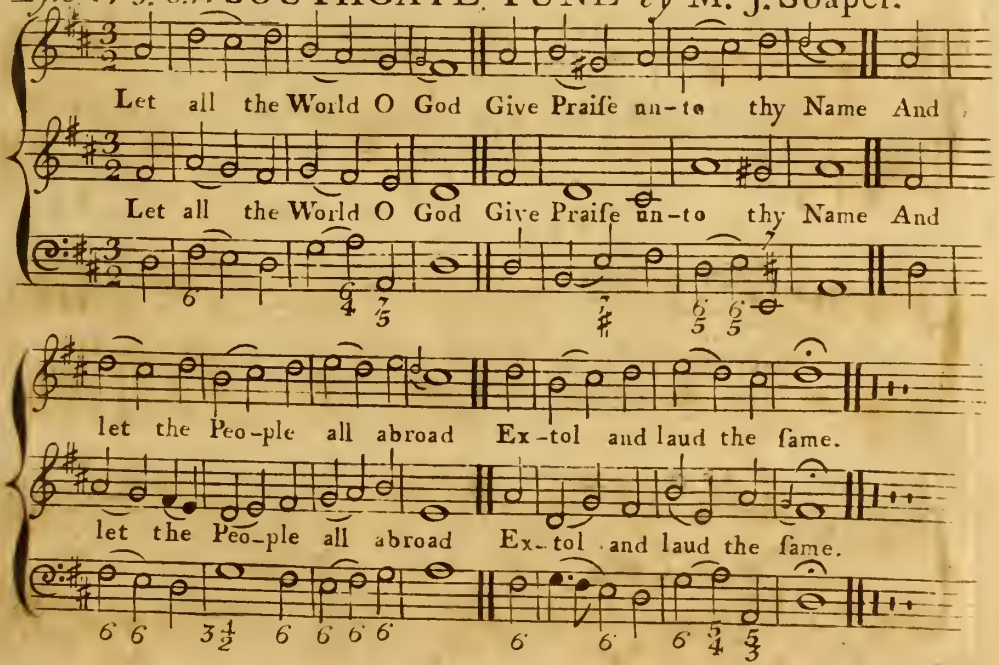
Immortal Praiſe and heav'nly Skill Have they who know and do his Will.

Immortal Praiſe and heav'nly Skill Have they who know and do his Will.

Ps. 66. V. 16. N. V. St BARNABAS's TUNE by Mr J. Soaper.



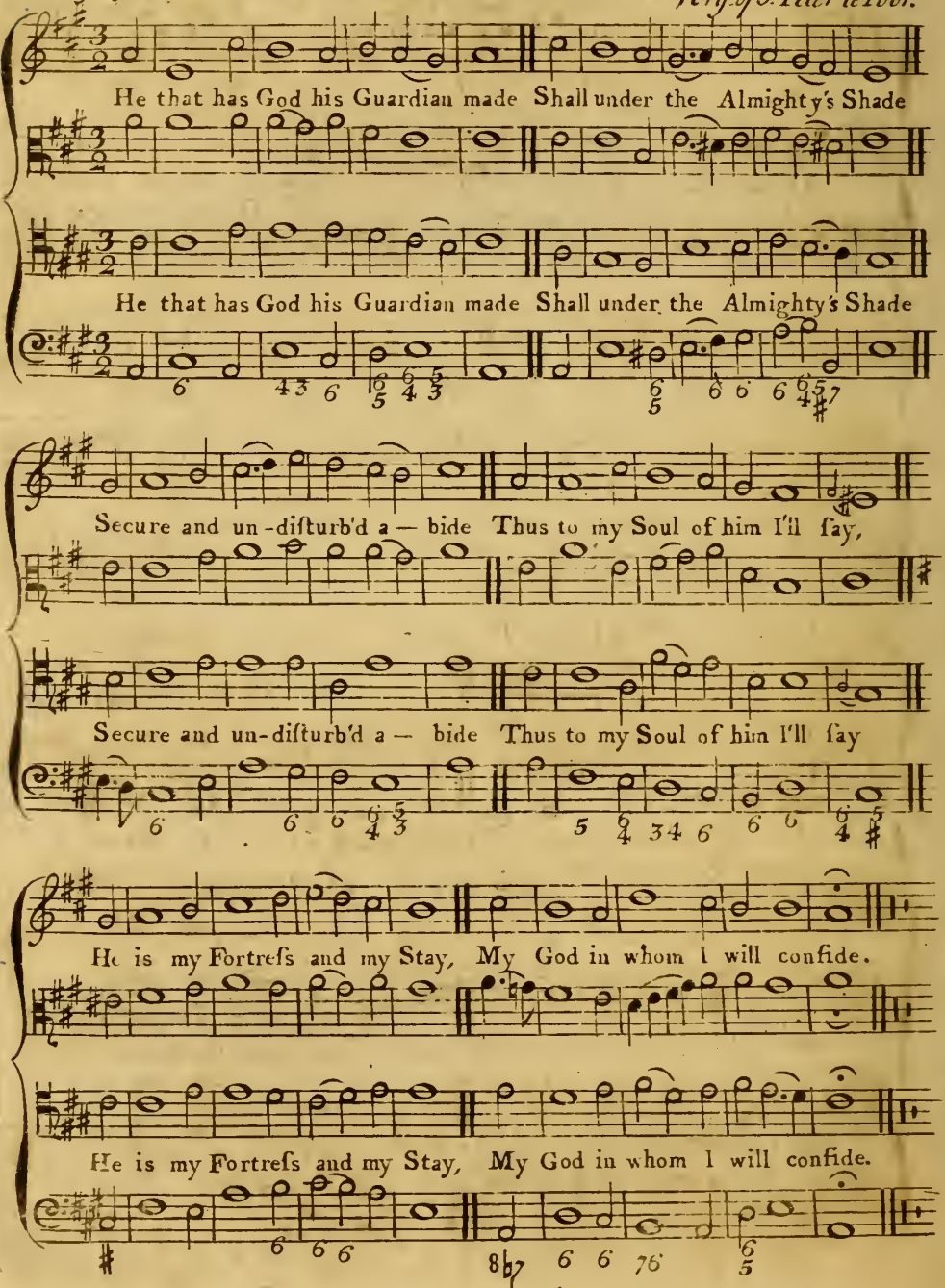
Ps. 67. V. 3d OF SOUTHGATE TUNE by Mr J. Soaper.



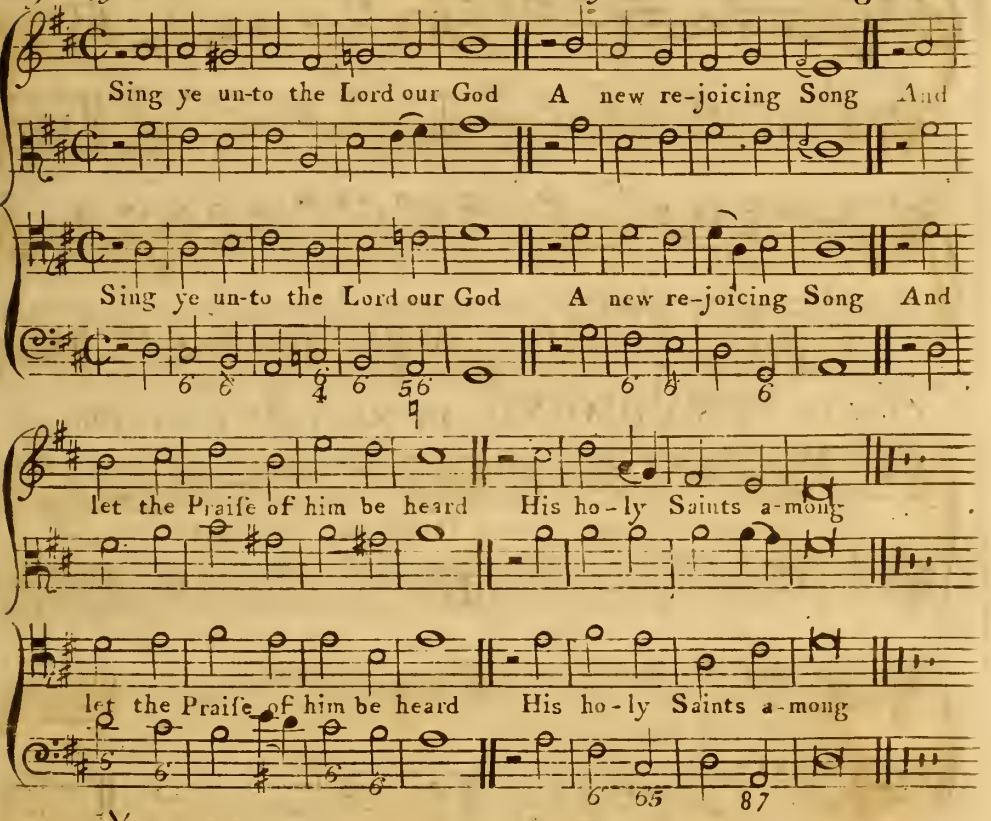
Ps 91 * N.V.

MECKLENBURG TUNE

by Mr Sam.l Long.
Org.st of S.t Peter le Poor.

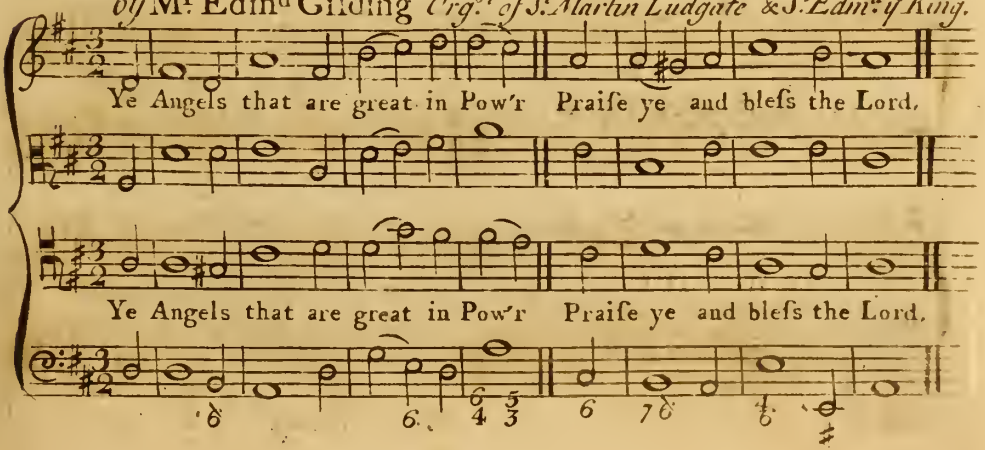


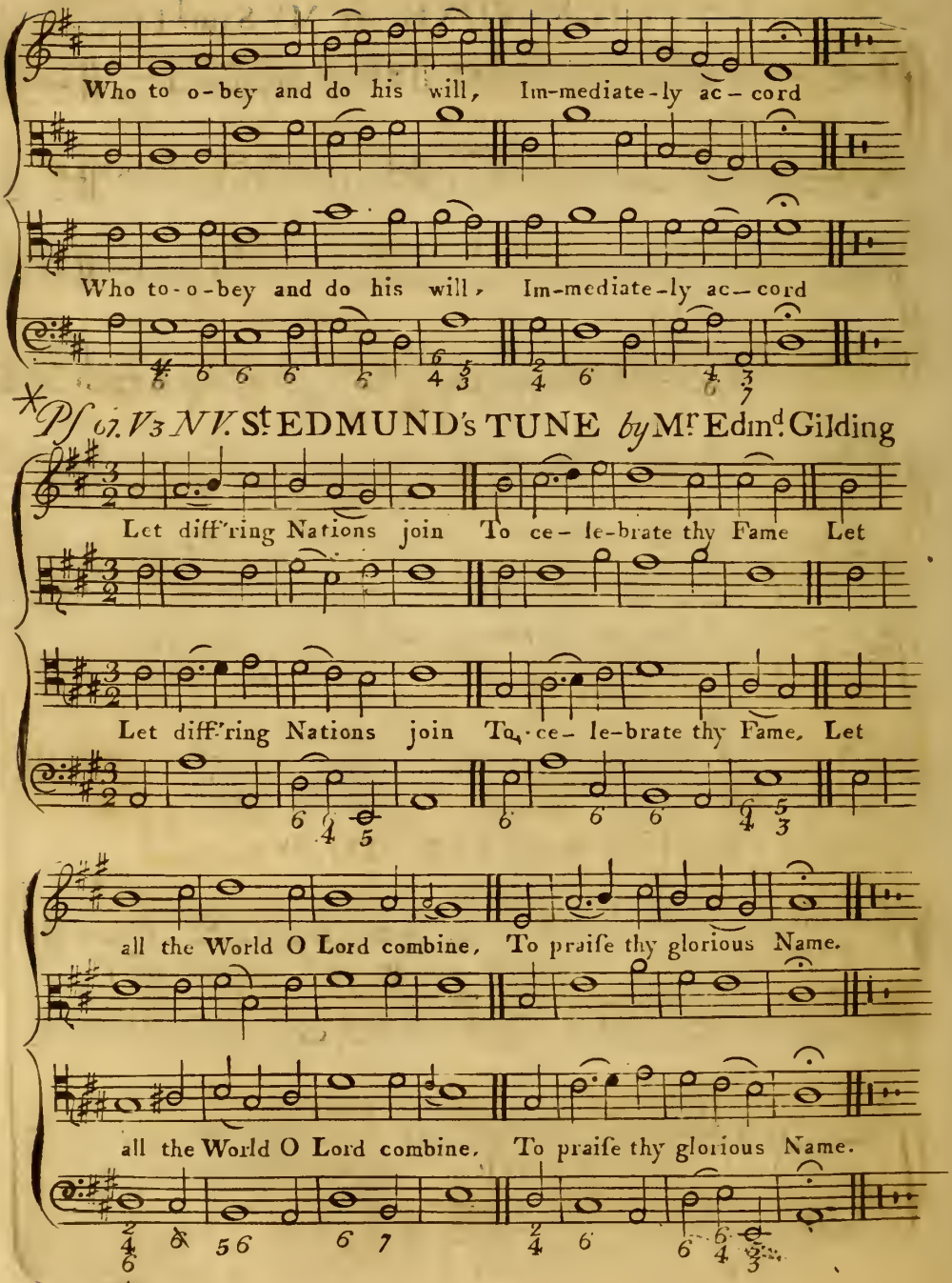
Ps. 149 O.V. St PETER's TUNE *by* Mr Saml Long.



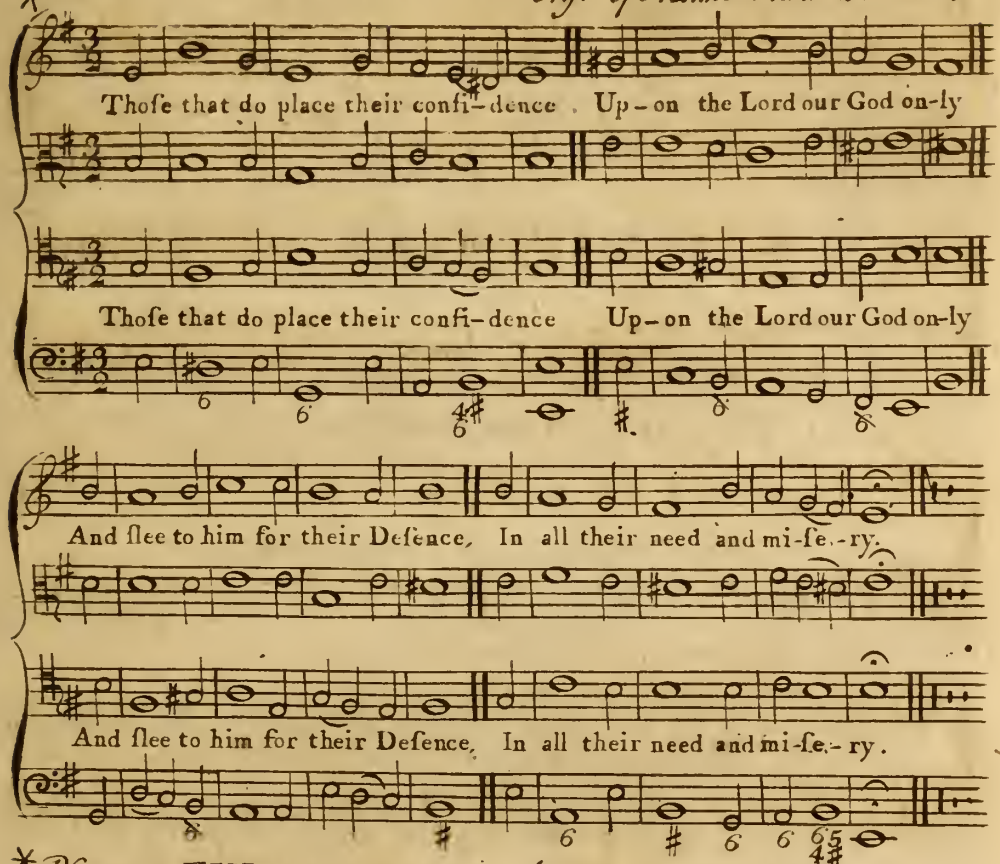
Ps. 103 V. 20. O.V. St MARTIN's TUNE

by Mr Edmd Gilding *Orgt of St Martin Ludgate & St Edmd of King.*

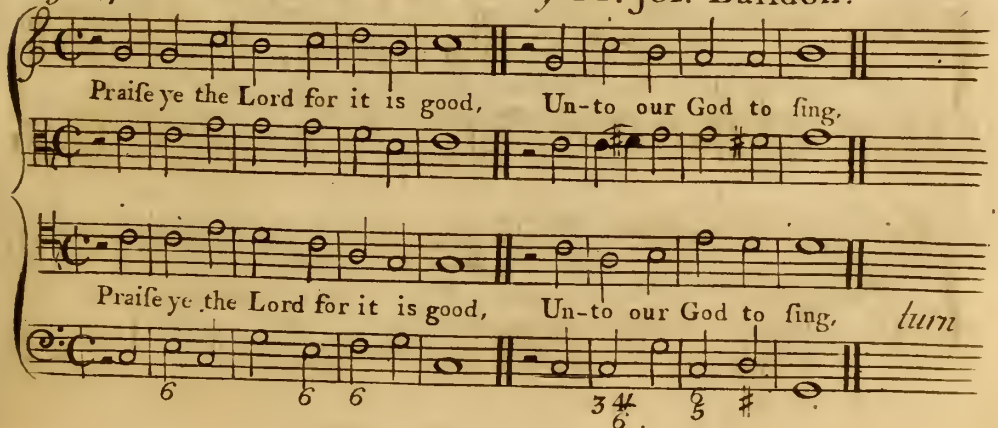



Who to o-bey and do his will, Im-mediate-ly ac- cord
Who to-o-bey and do his will, Im-mediate-ly ac- cord
*Ps 67. V3 N.V. St EDMUND's TUNE by Mr Edmd Gilding
Let diff'ring Nations join To ce- le-brate thy Fame Let
Let diff'ring Nations join To ce- le-brate thy Fame, Let
all the World O Lord combine, To praiſe thy glorious Name.
all the World O Lord combine, To praiſe thy glorious Name.

Pſ. 125. 2d Metre
O.V. **St LUKE's TUNE** } *by* Mr Joſh Baildon
Orgst of St Luke's Middx & Fulham



Pſ. 147 O.V. **FULHAM TUNE** *by* Mr Joſh Baildon.



For it is pleaſant and to praiſe It is a comely thing

For it is pleaſant and to praiſe It is a comely thing.

Pſ 103 N.V. HANOVER TUNE

Adapted to the Meaſure of 8 & 8.
The Author not known

My Soul inſpir'd with ſacred Love God's ho- ly Name for e - ver bleſs

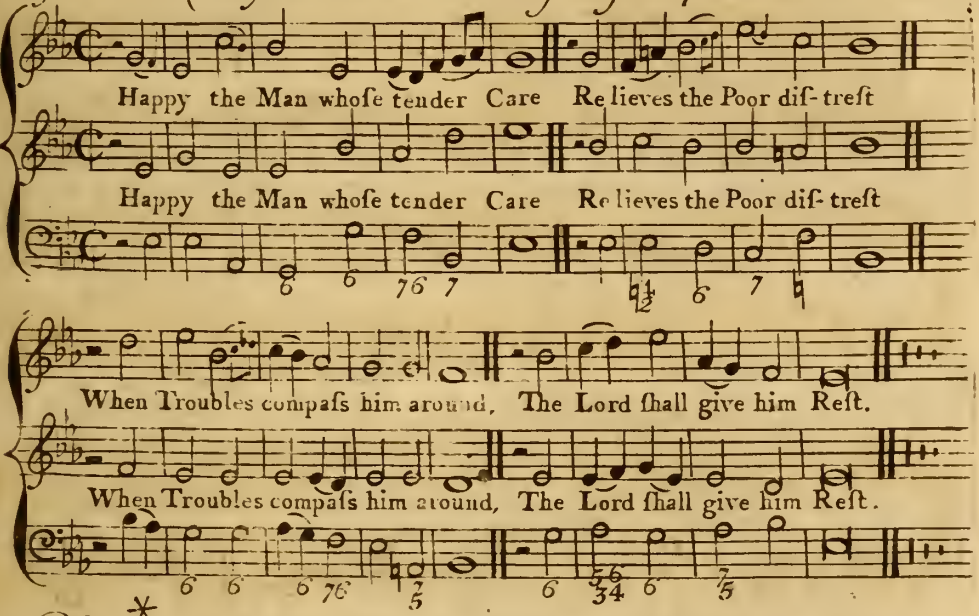
My Soul inſpir'd with ſacred Love God's ho - ly Name for e -- ver bleſs

Of all his Favours mindful prove, And ſtill thy grateful Thanks expreſs.

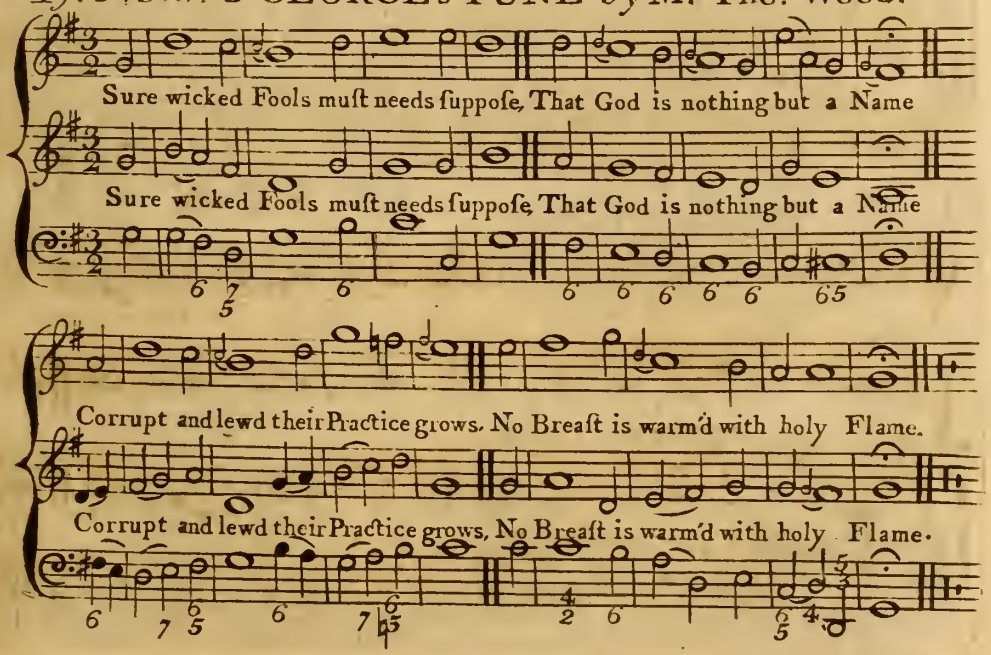
Of all his Favours mindful prove, And ſtill thy grateful Thanks expreſs

* St GILES's NEW TUNE

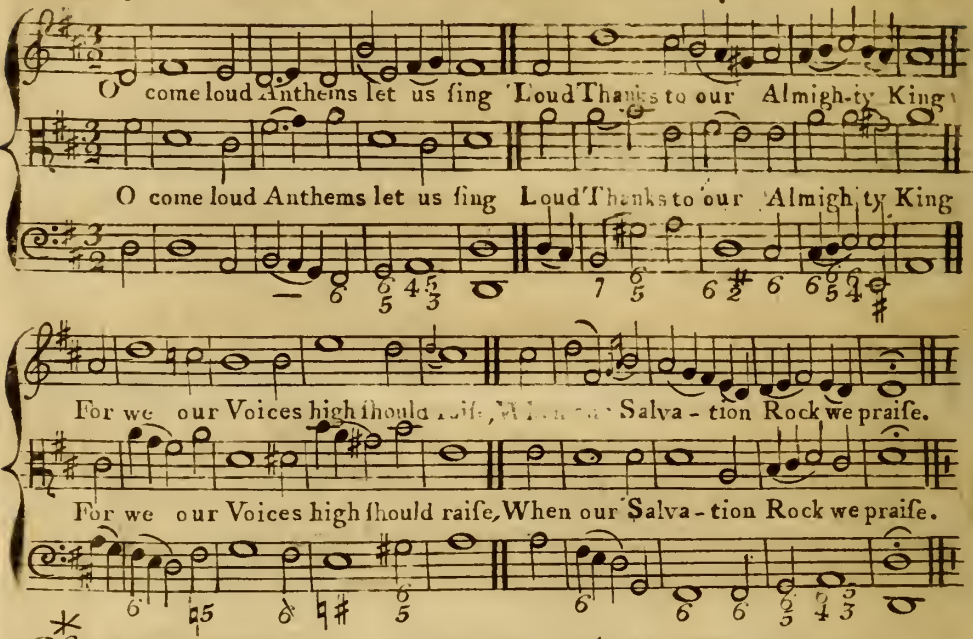
Ps 41 N.V. *By* Mr Thos Wood *Orgt of St Giles's in the Fields.*



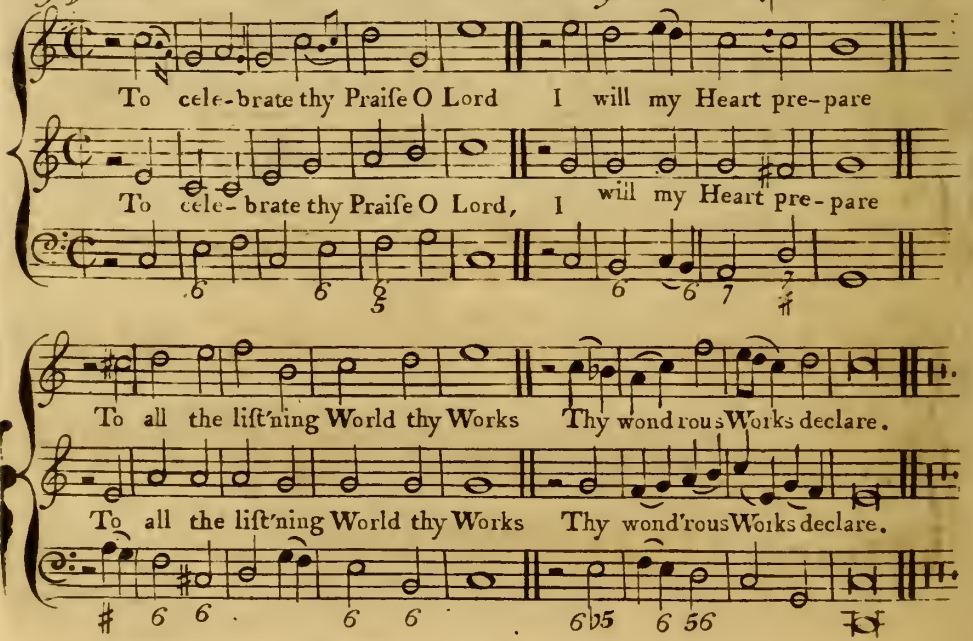
* *Ps. 14 N.V.* St GEORGE's TUNE *by* Mr Thos Wood.



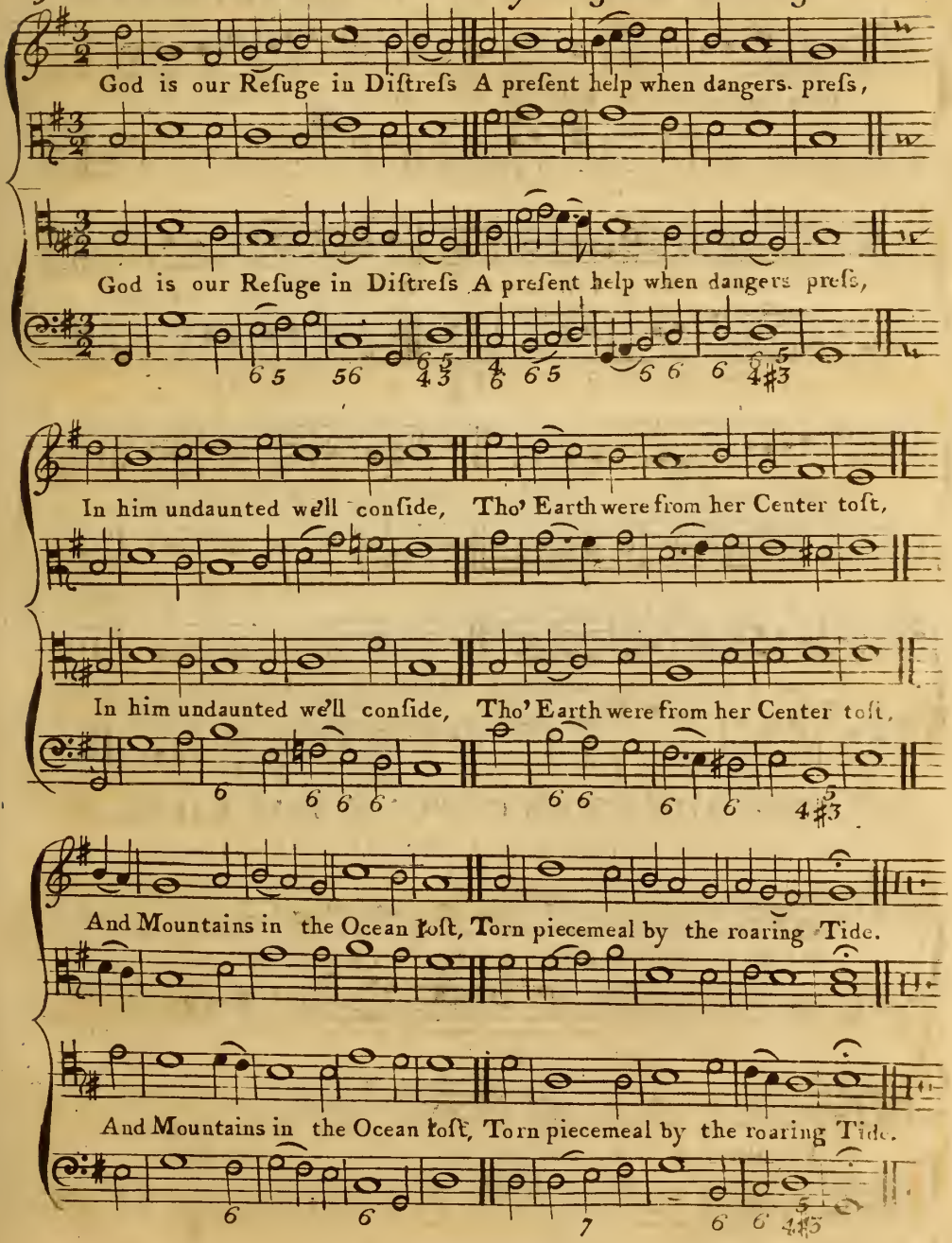
* *Ps. 95 N.V.* St CATHARINE's TUNE *by* Mr T. Wood.



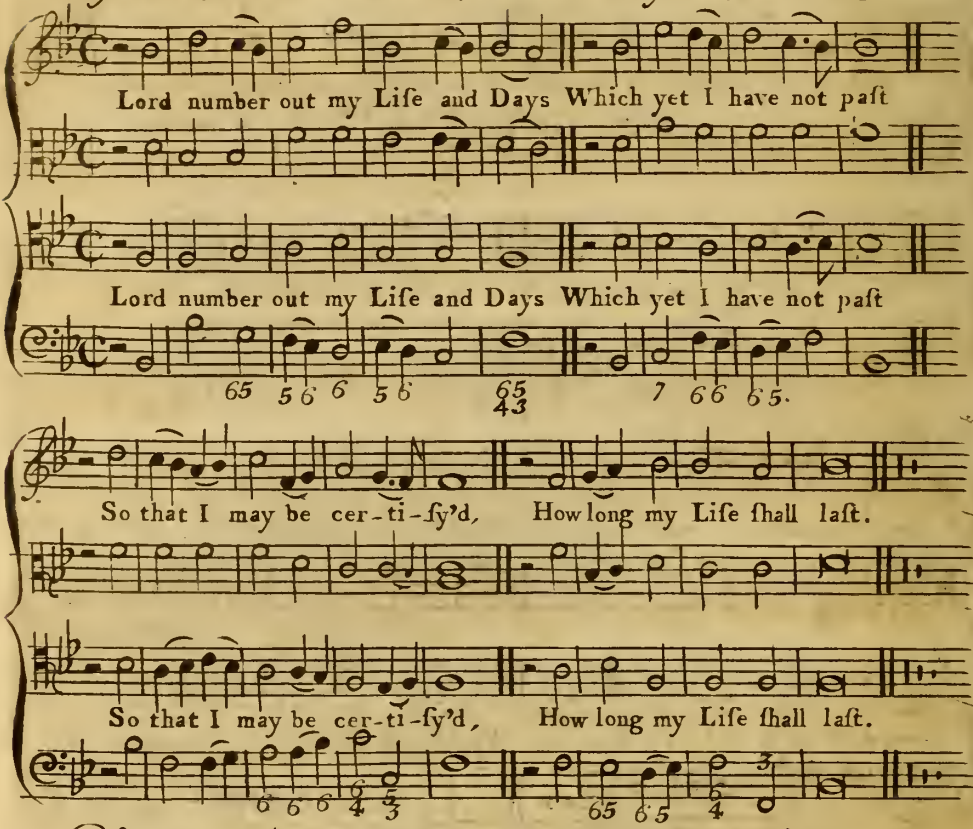
* *Ps. 9. N.V.* St THOMAS's TUNE *by* Mr Thos Wood.



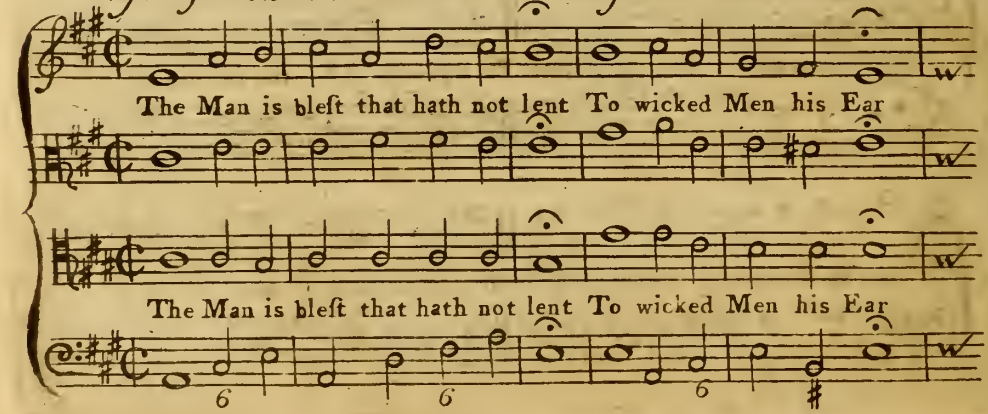
Pſ. 46 *N.V.* ELTHAM TUNE *By* Mr James Green Junr



* *Ps. 39 V. 5 O.V.* St HELEN's TUNE. *by* Mr J. Green Junr



* *Ps. 1st O.V.* St CLEMENT's TUNE. *By* Mr S! Howard
Org.st of St Clement Dane's & St Bridget's Fleet Street.



Nor led his Life as Sinners do Nor ſat in Scorners Chair

Nor led his Life as Sinners do Nor ſat in Scorners Chair

Pſ. 130 N.V. St BRIDGET's TUNE. *by* Mr Saml Howard.

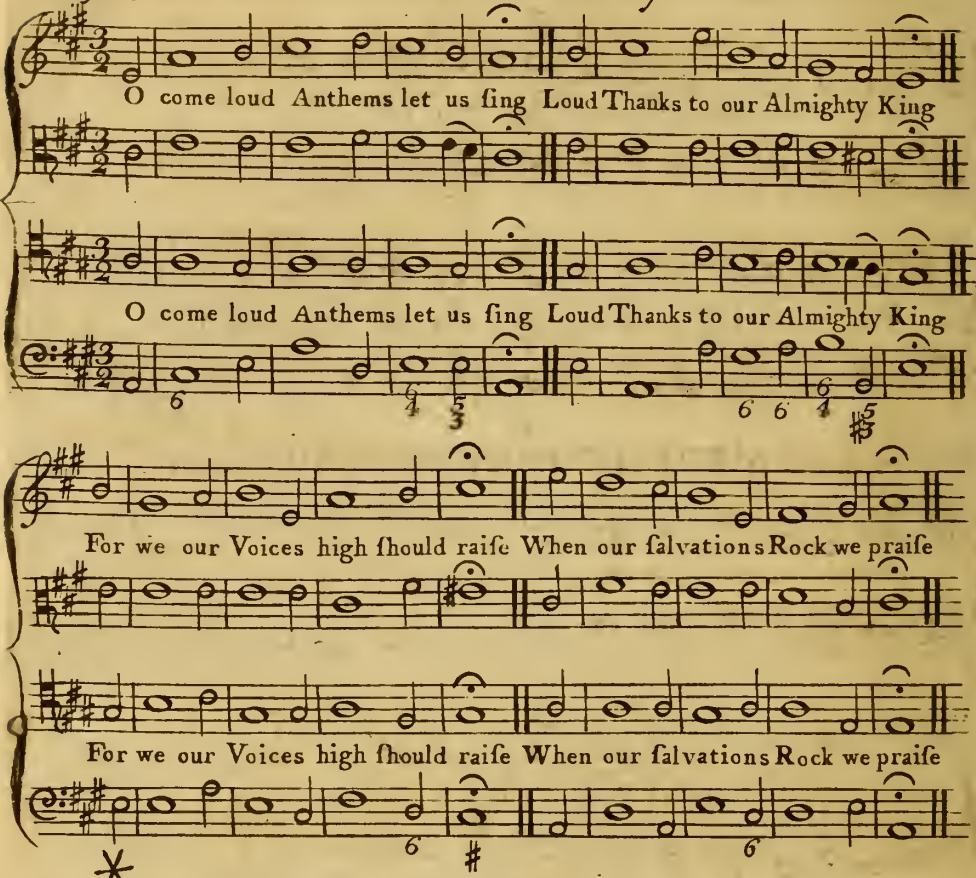
From loweſt depths of Woe, To God I ſent my Cry Lord hear my

From loweſt depths of Woe, To God I ſent my Cry Lord hear my

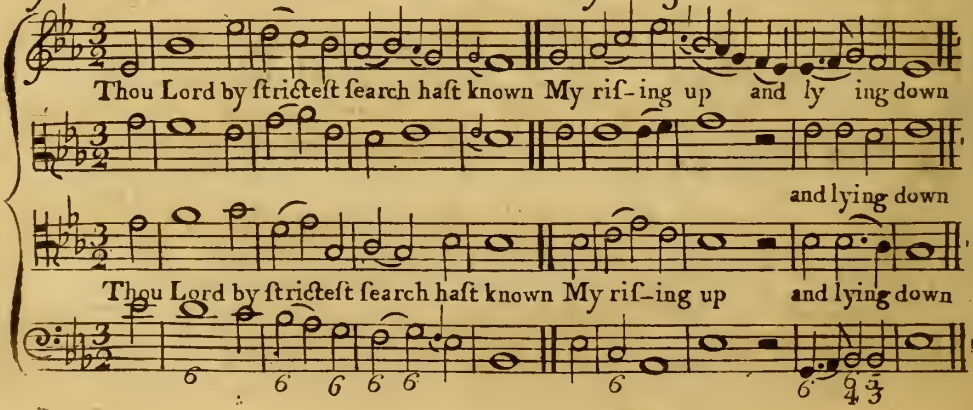
ſup-pli-cat-ing Voice, And gra-ciouſ-ly reply.

ſup-pli-cat-ing Voice, And gra-ciouſ-ly reply.

Ps. 95. *N.V* NORFOLK TUNE *By* Mr Saml Howard.



Ps. 139. *N.V.* St PANCRAS's TUNE *By* Mr Jonathan Battiſhill



My ſecret Thoughts are known to thee, Known long before conceiv'd by me.

Known long before conceiv'd by me

My ſecret Thoughts are known to thee, Known long before conceiv'd by me.

* *Pſ. 103. V14 O.V.* St SEPULCHRES TUNE { *by* Mr Wm Selby, *Org^st^ of St Sepulchres, &c.*

The Lord that made us knows our Shape, Our mould and faſhion juſt,

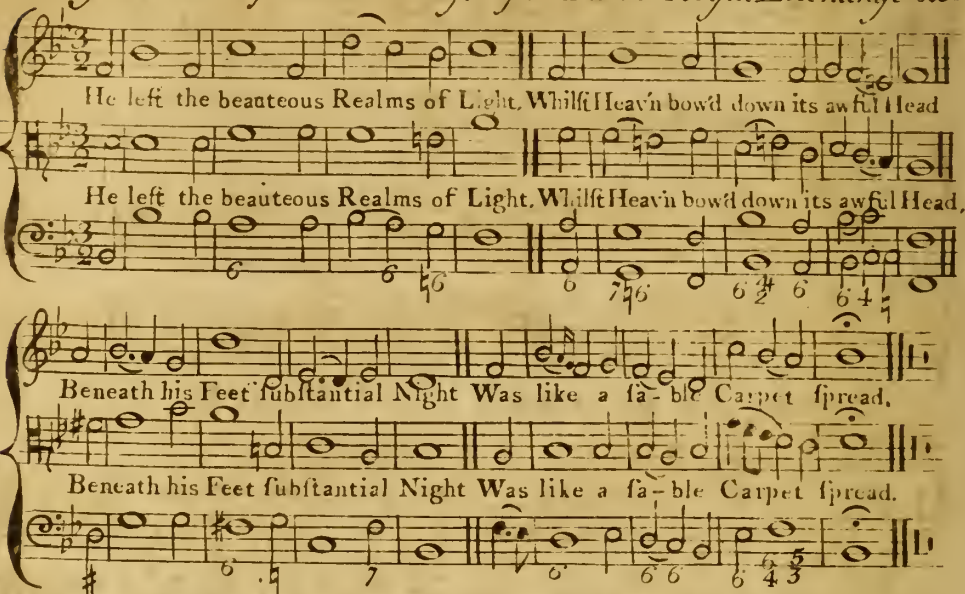
The Lord that made us knows our Shape, Our mould and faſhion juſt,

How weak and frail our Nature is, And that we are but Duſt.

How weak and frail our Nature is, And that we are but Duſt.

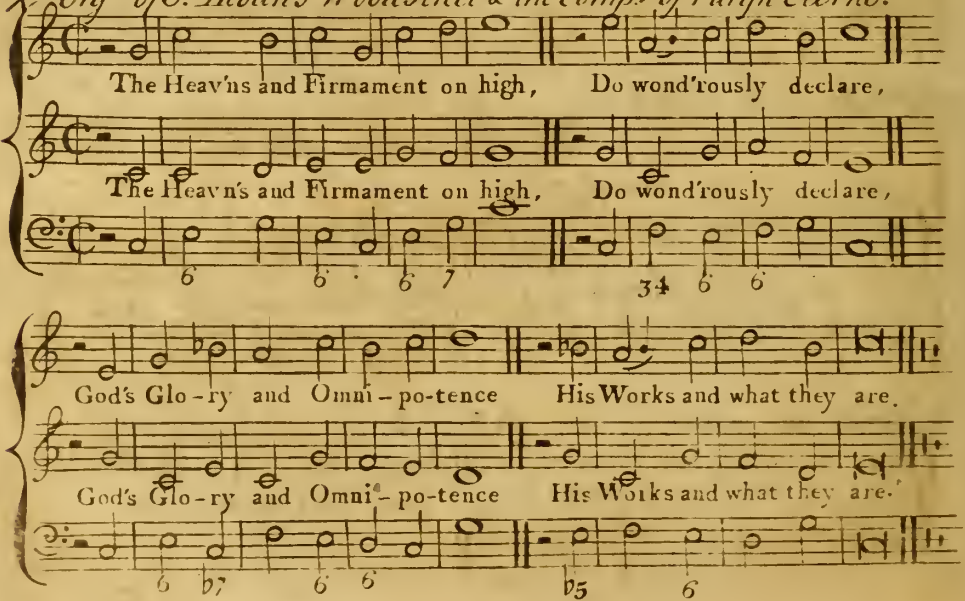
* *Ps. 18. V. 9 N.V.* St BARTHOLOMEW's TUNE.

By Mr Henry Duncalf *Org.st of St. Barth.w Royal Exchange &c.*

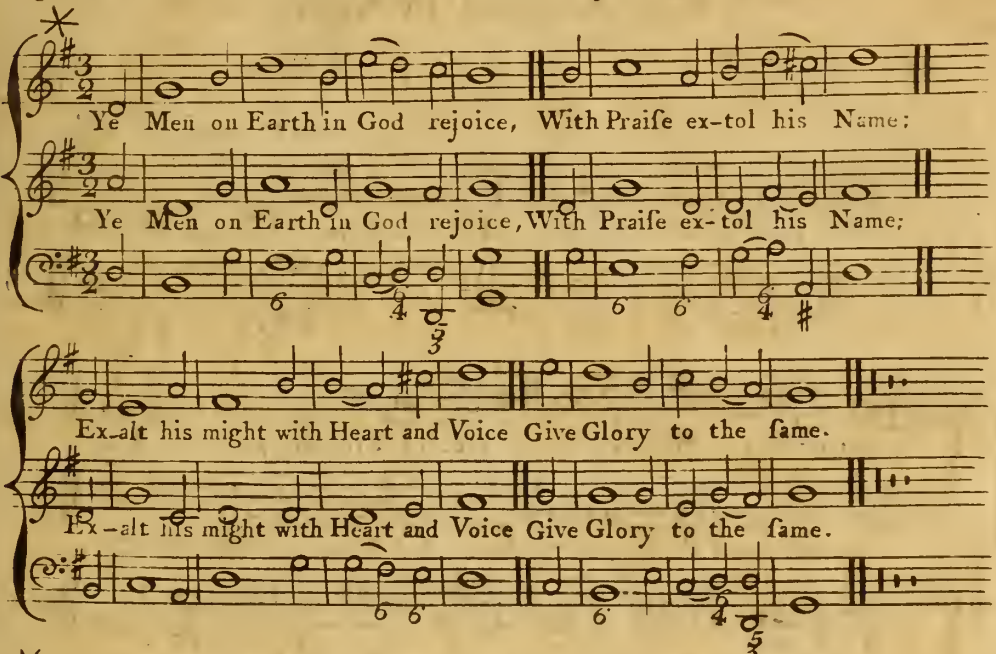


Ps. 19. O.V. St MICHAEL's TUNE. *By* Mr. Matt.w Huſsey

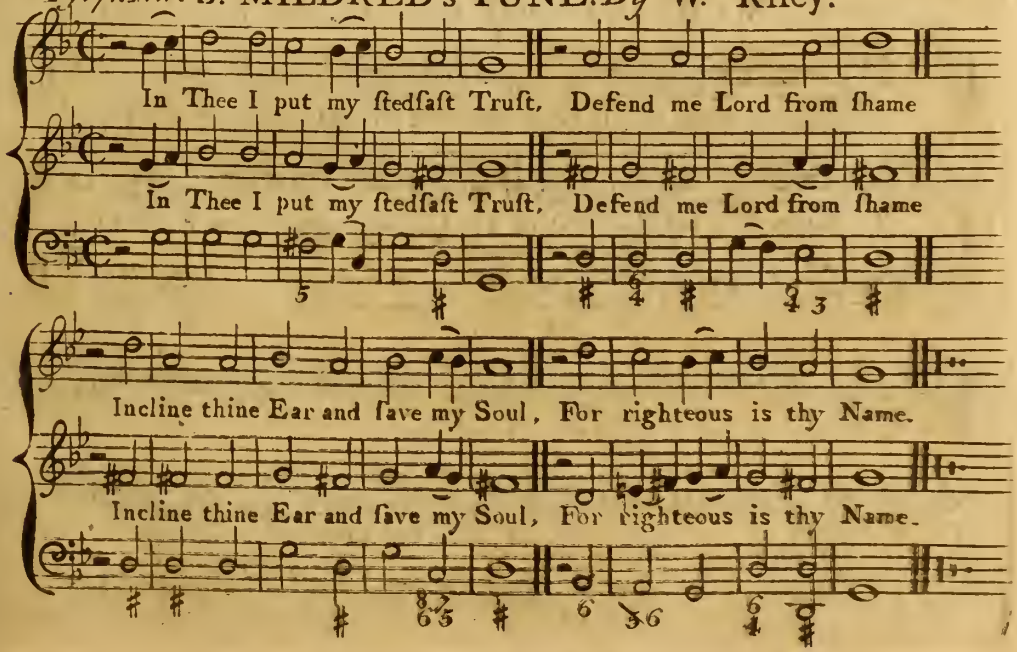
Org.st of St. Alban's Woodstreet & the Comp.y of Pariſh Clerks.



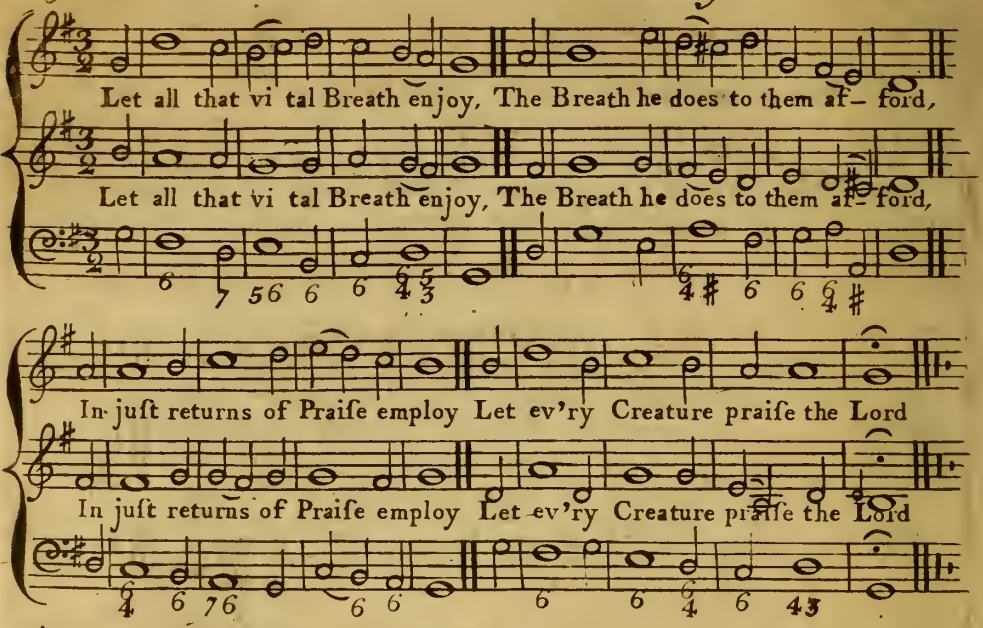
Pſ.66 C.I. St ALPHEGE's TUNE. *By* Mr Matthew Huſsey



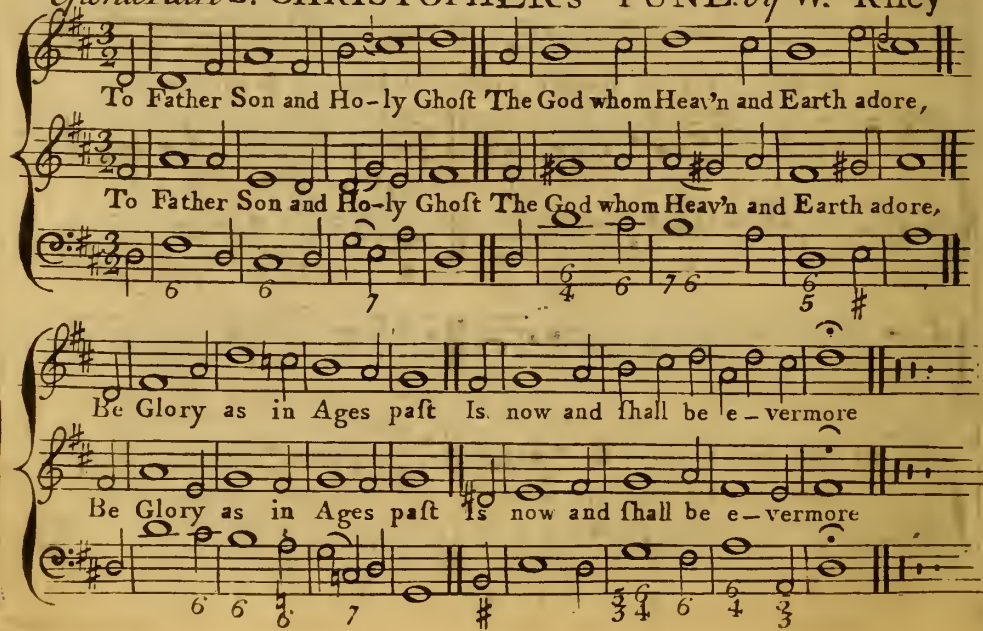
Pſ.71.N.V. St MILDRED's TUNE. *By* Wm Riley.



*Ps. 150 V. 6 N.V. St BENNET's TUNE. *by* Wm Riley



*Gloria Patri St CHRISTOPHER's TUNE. *by* Wm Riley



At the "Asylum or House of Refuge for Female Orphans" at Westminster Bridge, the improvement of its music under William Riley took the form of antagonism to the tunes made popular by the Revival. His *Parochial Music Corrected* (1762) dwelt especially on the light fuguing tunes of the "Methodists", which were creeping into the Church through the "Lectureships" in parish churches that gave Evangelicals their opportunity. Nevertheless here as elsewhere the use of Hymns followed musical improvement. Riley's *Psalms, and Hymns for the Chapel of the Asylum or House of Refuge for Female Orphans* (n.d.; after 1762) included the words of the Hymns.[60]